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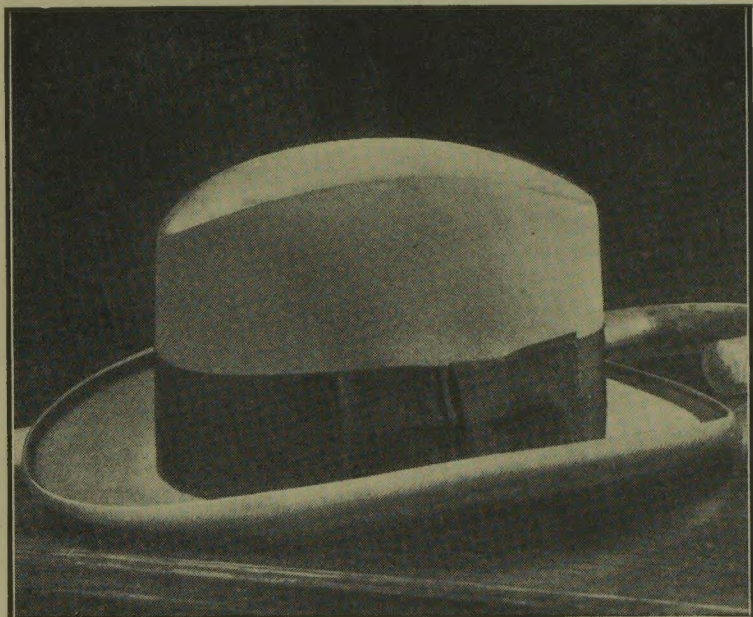
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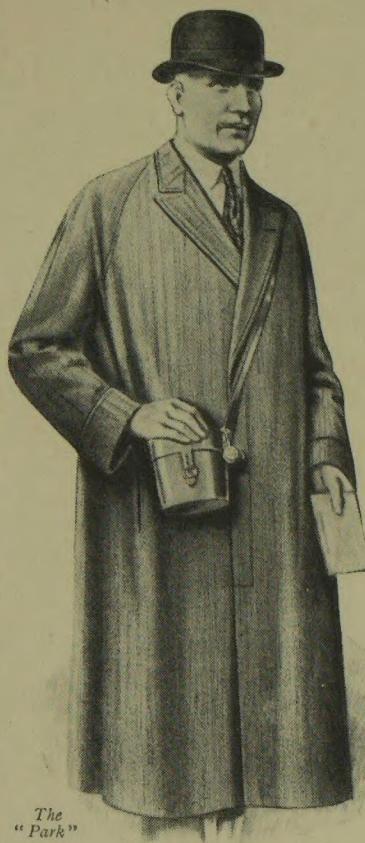
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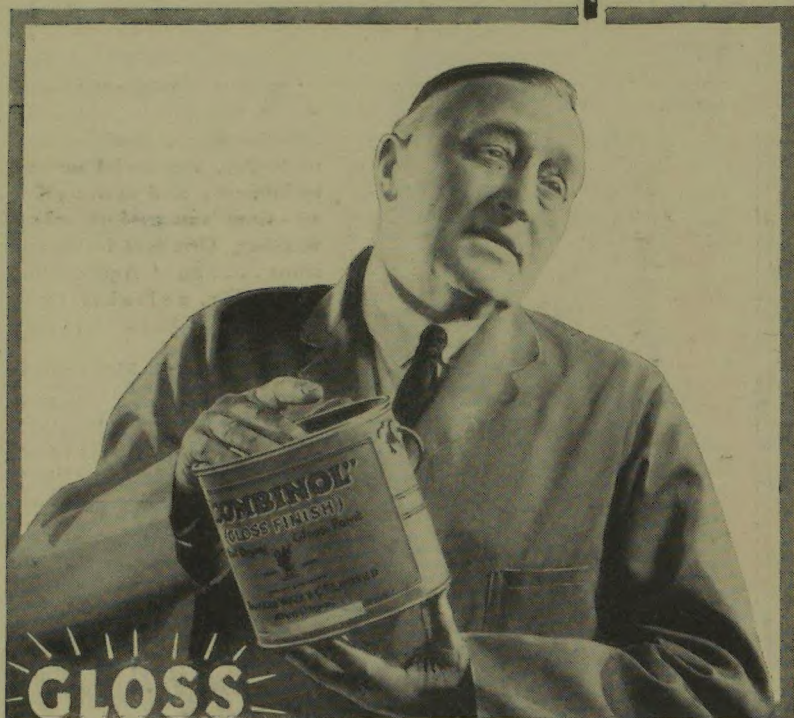
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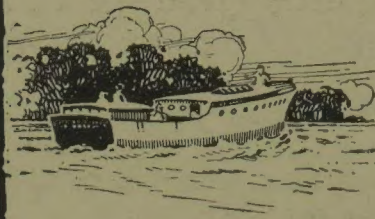
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THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, APRIL 26, 1930.

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GERMANY'S VETERAN CHIEF OF STATE COMPLETES FIVE YEARS OF OFFICE: PRESIDENT VON HINDENBURG— A NEW PORTRAIT.

President von Hindenburg, who was eighty-two on October 2 last, has recently completed five years as head of the German State, for it was on April 20, 1925, that he was elected to the Presidency in succession to the first holder of that office, the late President Ebert. President von Hindenburg is held in high respect and veneration by the German people. On the occasion of his eightieth birthday,

in 1927, there was established, by public subscription, the Hindenburg Fund for the relief of persons in distress owing to the war. The total amount given from the fund has been 2,300,000 marks (£115,000). Two English biographies of the President have lately appeared, one by Mrs. Watson, and the other entitled "Hindenburg," by F. A. Voigt and Margaret Goldsmith, published by Faber and Faber.



By G. K. CHESTERTON.

IT is an error to suppose that advancing years bring retrogressing opinions. In other words, it is not true that men growing old must be growing reactionary. Some of the difficulties of recent times have been due to the obstinate optimism of the old revolutionary. Magnificent old men like Kropotkin and Whitman and William Morris went to their graves expecting Utopia if they did not expect Heaven. But the falsehood, like so many falsehoods, is a false

not appear in print at all. It is not allowed for on paper, even so much as is the recoil of a gun. Yet it is at this moment an exceedingly practical part of practical politics; and, while it has been a practical problem for a very long time past, it is a little more marked (if I may stain these serene and impartial pages with so political a suggestion) under recent conditions that have brought so many highly respectable Socialists and widely respected Trade Union officials to the front.

even educated. I need not mention here the many recent examples of this monomania, rapidly turning into mad persecution, such as the ludicrous persecution of the families who live on barges. What is wrong is a neglect of principle; and the principle is that, without a gentle contempt for education, no gentleman's education is complete.

I use the casual phrase casually; for I do not concern myself with the gentleman, but with the citizen. Nevertheless, there is this historic half-truth in the case for aristocracy: that it is sometimes a little easier for the aristocrat, at his best, to have this last touch of culture which is a superiority to culture. Nevertheless, the truth of which I speak has nothing to do with any special culture of any special class. It has belonged to any number of peasants, especially when they were poets; it is this which gives a sort of natural distinction to Robert Burns and the peasant poets of Scotland. The power which produces it more effectively than any blood or breed is religion; for religion may be defined as that which puts the first things first. Robert Burns was justifiably impatient with the religion he inherited from Scottish Calvinism; but he owed something to his inheritance. His instinctive consideration of men as men came from an ancestry which still cared more for religion than education. The moment men begin to care more for education than for religion, they begin to care more for ambition than for education. It is no longer a world in which the souls of all are equal before heaven, but a world in which the mind of each is bent on achieving unequal advantage over the other. There begins to be a mere vanity in being educated; whether it be self-educated or merely State-educated. Education ought to be a searchlight given to a man to explore everything, but very specially the things most distant from himself. Education tends to be a spotlight, which is centred entirely on himself. Some improvement may be made by turning equally vivid and perhaps



THE ART OF THE DOMINIONS ON VIEW IN LONDON: "THE DRAKENSBERG NATIONAL PARK, NATAL," BY NILS ANDERSEN, IN THE BRITISH EMPIRE ACADEMY EXHIBITION.

version of a half-truth. The truth, or half-truth, is not that men must learn by experience to be reactionaries, but that they must learn by experience to expect reactions. And when I say reactions I mean reactions; I must apologise, in the world of current culture, for using the word in its correct sense.

If a boy fires off a gun, whether at a fox, a landlord, or a reigning sovereign, he will be rebuked according to the relative value of these objects. But if he fires off a gun for the first time, it is very likely that he will not expect the recoil, or know what a heavy knock it can give him. He may go blazing away through life at these and similar objects in the landscape, but he will be less and less surprised by the recoil—that is, by the reaction. He may even dissuade his little sister of six from firing off one of the heavy rifles designed for the destruction of elephants, and will thus have the appearance of being himself a reactionary. Very much the same principle applies to firing off the big guns of revolution. It is not a man's ideals that change; it is not his Utopia that is altered; the cynic who says: "You will forget all that moonshine of idealism when you are older" says the exact opposite of the truth. The doubts that come with age are not about the ideal, but about the real. And one of the things that are undoubtedly real is reaction—that is, the practical probability of some reversal of direction, and of our partially succeeding in doing the opposite of what we mean to do. What experience does teach us is this: that there is something in the make-up and mechanism of mankind whereby the result of action upon it is often unexpected, and almost always more complicated than we expect.

These are the snags of sociology, and one of them is concerned with Education. If you ask me whether I think the populace, especially the poor, should be recognised as citizens who can rule the State, I answer, in a voice of thunder, "Yes." If you ask me whether I think they ought to have education, in the sense of a wide culture and familiarity with the classics of history, I again answer "Yes." But there is, in the achievement of this purpose, a sort of snag or recoil that can only be discovered by experience, and does

remarkable rapidity a number of superstitions, of which the most blind and benighted is what may be called the Superstition of School. He regards School, not as a normal social institution to be fitted in to other social institutions, like Home and Church and State, but as some sort of entirely super-normal and miraculous moral factory in which perfect men and women are made by magic. To this idolatry of School he is ready to sacrifice Home and History and Humanity, with all its instincts and possibilities, at a moment's notice. To this idol he will make any sacrifice; especially human sacrifice. And at the back of the mind, especially of the best men of this sort, there is almost always one of two variants of the same concentrated conception: either "If I had not been to school, I should not be the great man I am now," or else: "If I had been to school, I should be even greater than I am." Let none say that I am scoffing at uneducated people; it is not their uneducation but their education that I scoff at. Let none mistake this for a sneer at the half-educated; what I dislike is the educated half. But I dislike it, not because I dislike education, but because, given the modern philosophy or absence of philosophy, education is turned against itself, destroying that very sense of variety and proportion which it is the object of education to give. No man who worships education has got the best out of education; no man who sacrifices everything to education is



SOUTH AFRICAN ART IN THE BRITISH EMPIRE ACADEMY EXHIBITION, AT THE NEW BURLINGTON GALLERIES: "OYSTER-GATHERERS: NORTH COAST, NATAL," BY ALFRED R. MARTIN.

A large collection of representative works from the Dominions—Australia, New Zealand, Canada, and South Africa—as well as characteristic specimens of Indian art, forms the contents of the second Exhibition of the British Empire Academy, at the New Burlington Galleries in Burlington Gardens. The Exhibition is being held in two sections—(A) from April 17 to May 8; and (B) from May 14 to May 30. The two interesting examples of South African art here reproduced are included in the first section, which Mr. L. S. Amery arranged to open on April 16. The British Empire Academy's mission is to "promote, aid, and unite all the arts throughout the Empire"; and it has made a great effort to bring over for exhibition the best works of Dominion painters and sculptors, selected by accredited art societies. The enthusiasm of the artists themselves is indicated by the fact that they have themselves borne the heavy cost of transporting their works to London.

equally vulgar spotlights upon a large number of other people as well. But the only final cure is to turn off the limelight and let him realise the stars.

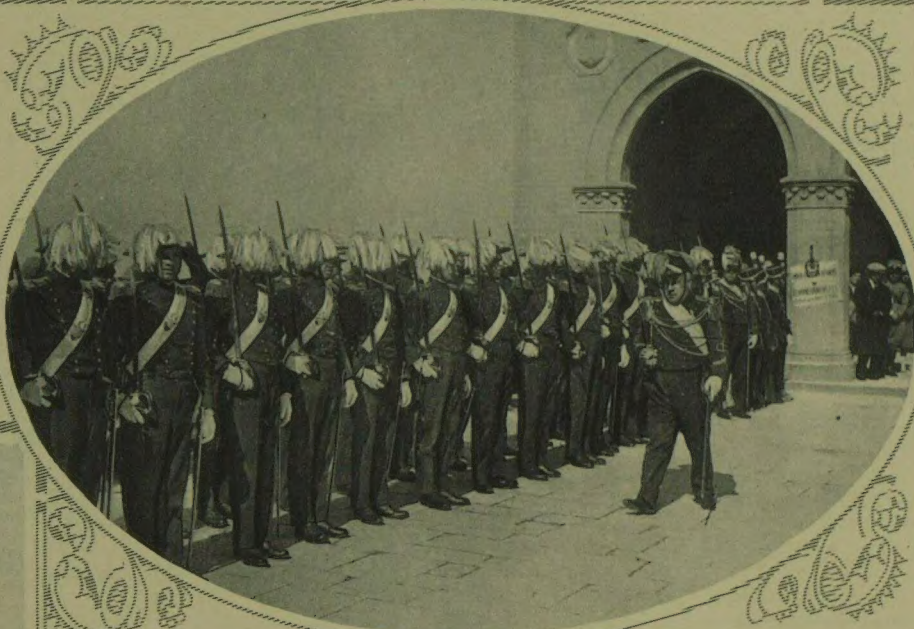
THE 32-SQUARE-MILES REPUBLIC: NEW PHOTOGRAPHS OF SAN MARINO.



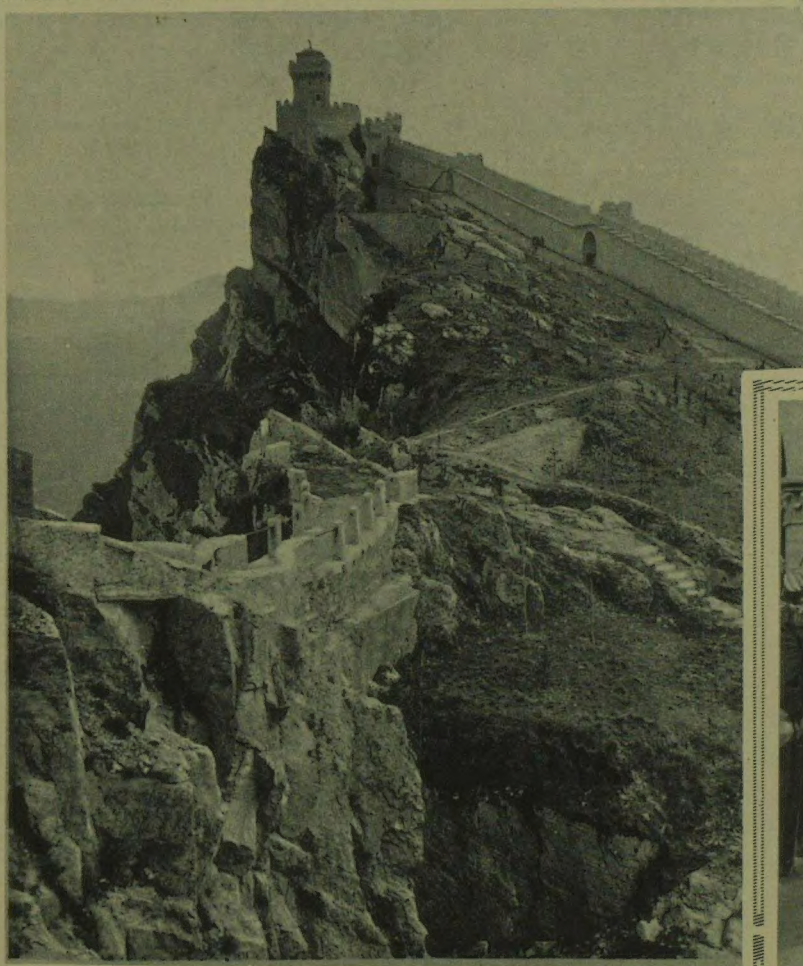
THE SEAT OF GOVERNMENT IN SAN MARINO ON AN OCCASION OF CEREMONY: TROOPS SALUTING THE FLAG OF THE REPUBLIC DISPLAYED ON THE PALACE BALCONY.



THE ROCK-BUILT CITADEL OF AN ANCIENT REPUBLIC WITH A TERRITORY OF ONLY THIRTY-TWO SQUARE MILES: SAN MARINO, ON THE HEIGHTS OF MONTE TITANO (2437 FT.), NEAR RIMINI—A GENERAL VIEW.



"HOUSEHOLD TROOPS" OF THE SAN MARINO ARMY, WHICH NUMBERS IN ALL SOME 1200 MEN: THE COUNCIL'S GUARD, AN ESCORT TO THE CAPTAINS-REGENT ON CEREMONIAL OCCASIONS.



ONE OF THE THREE CASTLES IN THE TERRITORY OF SAN MARINO: LA FRATTA, BUILT ON THE HIGHEST POINT OF MONTE TITANO, WITH ITS PRECIPITOUS CLIFFS.



A HALF-YEARLY CHANGE OF RULERS: THE TWO RETIRING CAPTAINS-REGENT (THE MIDDLE PAIR) AND THEIR SUCCESSORS (LEFT AND RIGHT) WHOSE TERM OF OFFICE IS FROM APRIL TO SEPTEMBER THIS YEAR.

These interesting photographs, which have just come to hand, show the picturesque situation of San Marino, the smallest Republic in the world (with an area of only thirty-two square miles), and typical scenes of its civil and military life. San Marino, which claims also to be the oldest State in Europe, stands on the rocky summit of Monte Titano, fourteen miles south-west of Rimini by road. According to tradition, it was founded by Marinus of Arbe, a Dalmatian stone-cutter, in the fourth century. The *Castellum Sancti Marini* is mentioned in 755, and a document in the archives mentions the Abbot of San Marino in 885. The

Republic survived the faction fights of the Middle Ages, during which it was at one time protected by the Dukes of Urbino. Its independence was recognised by the Papacy (in 1631). At the head of the Government are two Captains-Regent (*Capitani Reggenti*) who hold office for six months. There is an Assembly of the heads of families, and a Council of sixty members. The armed forces total about 1200 men, comprising all able-bodied citizens between sixteen and sixty. San Marino has been in treaty relations with Italy since 1862, and, when Italy entered the Great War, voted £1500 for Italian sufferers.

AN INDIAN POET'S UNIVERSITY.

THE SANTINIKETAN SCHOOL IN BENGAL; AND ITS FOUNDER, SIR RABINDRANATH TAGORE, WHO IS ABOUT TO LECTURE IN ENGLAND.

By E. O. HOPPÉ.

SOME hundred miles from Calcutta is a university which is unique, totally unlike any other in the world; the tangible evidence of a poet's vision, and yet so practical in its application that its name bids fair to be as familiar to posterity as those of Oxford and Cambridge, the Sorbonne, and Harvard are to people of to-day. The name of the founder, Sir Rabindranath Tagore, is, of course, already illustrious among international admirers of his exquisite poetry and prose.

The Santiniketan School came into being less than thirty years ago, but it was born with a great scholastic tradition behind it, one that stretches far back into the shadows of ancient India, when colonies of learned men withdrew to the forest to meditate in open seclusion on the meaning of life and man's place therein. According to the poet himself, the school is the materialisation of the intense desire of his own childhood to escape from the prison of classroom walls and the fetters of academic scholarship to the freedom of communion with Nature and absorption of knowledge through her influences. In his own words, "The ideal of education sharing a high life of aspiration took possession of my mind. The narrowness of our caged-in future, the sordidness of our maimed opportunities, urged me all the more towards its realisation."

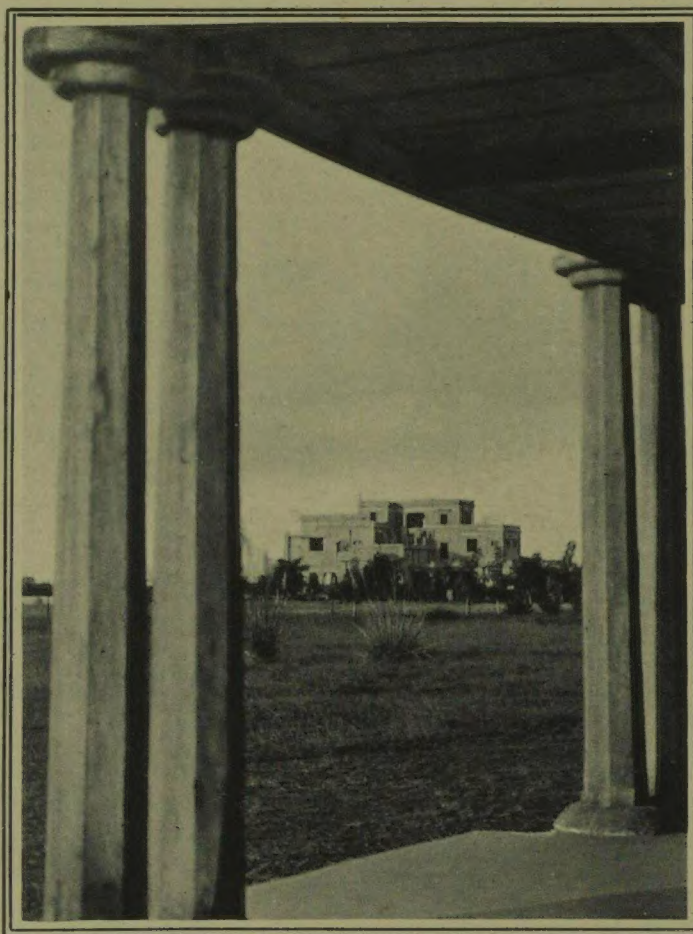
An ideal spot for such an institution was ready to hand in an unfrequented part of Bengal where his father had acquired an estate to which he himself might retire, dedicated to the use of those who wished to meditate on spiritual matters. The *ashram*, whose avenues of stately sal trees overshadow aisles of brilliantly green grass, is set amid a vast and sparsely vegetated country where only a few struggling date-palms and prickly shrubs break the monotony of innumerable red-gravel hillocks and stony soil. The school occupies rising ground, its spire and roofs making a landmark for those who traverse the hot red road from the not-far-distant village.

The development of the school has been gradual, although of steady growth, and each time the Poet (as he is always called by the students—as, indeed, throughout India) travelled in Europe and America he was stimulated to fresh ideas for expansion. To the boys' school was added, first a centre for Eastern culture, and later on an institution where West and East might meet in mental co-operation and fellowship, irrespective of race or colour or religion.

It was late in the afternoon when I arrived at the Santiniketan, and the classes, which are held in small groups under the trees, were ended for the day, but the scene was one that would have inspired any artist by its beauty. Wandering through the glades were young girls attired in graceful *sarees*. Splashes of vivid colour were formed by the passing group—a yellow-clad Buddhist and a girl in a blue-and-scarlet robe made an exquisite note, repeated in many tones and colours among the green-purple shadows of the trees. Boys in white, and girls, were taking full advantage of the time in games, Japanese drill and sword-play being favourite pastimes with both sexes.

When the twilight deepens, teachers and students meet for the hour of meditation, which is literally ten minutes, twice daily, of silent concentration on any subject that the student may prefer—it may be on the theme of a poem read by Rabindranath, or on the teaching of some other thinker, or it might be just self-control by remaining quiet, since there is no compulsion or need for pretence. To quote the Poet again: "Religion is not a fractional thing that can be doled out in fixed weekly or daily measures, as one among various subjects in the school syllabus. It is the truth of our complete being, the consciousness of our personal relationship with the

infinite. It is the true centre of gravity of our life. This we can attain during our childhood by daily living in a place where the truth of the spiritual world is not obscured by a crowd of necessities assuming artificial importance; where life is simple, surrounded by fullness of leisure, by ample space and



WHERE SIR RABINDRANATH TAGORE HAS ESTABLISHED A UNIQUE "UNIVERSITY": HIS HOUSE AT THE SANTINIKETAN SCHOOL, IN BENGAL.

pure air and profound peace of nature; and where men live with a perfect faith in the eternal life before them."

Sometimes the silence is observed outdoors, at

in these students, professors, and occasionally the Poet himself, freely participate. Knowledge of the world's progress is brought to the doors of the Santiniketan not only by means of its fine up-to-date library, but also through the living witness of teachers and visitors who come from every civilised country, drawn by the magnetic charm of this cultural centre of the world.

At the time of my visit there were representatives of many nations, one a young American lad, a journalist free-lance who had spent six years in world travel, always living in native families and adapting himself entirely to their mode of life—here he was, in fact, attired in the *dhoty*, the Indian loin-and-leg covering. Others were a German lady, who had her own modern school in Frankfurt, and a charming French-woman who had won the Albert Kahn travelling scholarship; while Russia, Japan, and England were all represented by highly interesting and intellectual people. Sir Rabindranath's secretary, Mr. Chahratvarty, is himself married to a Danish girl who came as a visitor to the Santiniketan a few months previously and found there the fulfilment of all her aspirations, so much so, indeed, that she has become a Hindu and wears the caste-mark and full Indian dress, including *saree* and sandals. Only two restrictions are imposed on those who go to the Tagore University—tolerance and respect for the religious beliefs of others and abstention from flesh food. For the rest, since this poet's school is not necessarily a school for poets, the student is given opportunity for self-expression in every direction, from art to agriculture, from literature to house- and road-repairs.

The university is divided into four sections, one especially devoted to research work, the recovery of India's Sanskrit text from Chinese and Tibetan sources, as well as advanced work on Indology, Buddhist and Jaina literature, Islamic and Zoroastrian studies being important activities. The School of Art and Music is under the guidance of Rabindranath Tagore and Dinendranath Tagore respectively, while the Poet has actually composed words and music to over two thousand Bengali songs, and these are being rendered as far as possible in the notation of the West. In the College and Junior Schools, however, lies much of the Poet's heart. While he seeks to revive in them the ancient Indian culture, the students are also encouraged to become familiar with all important new movements in the world when promoted for the amelioration of social conditions. They are influenced to study international organisation, to the end that peace may be born of understanding; with the same motive the cultural achievements of the ages take the place of undue emphasis on wars and dynasties in studying history.

To preserve India's best traditions and link these up with the best of modern influences would appear to be the aim and intention of those who participate in the work of the Poet's school. Sir Rabindranath believes that education is freedom of mind. "Although most people seem to have forgotten it (he says), children are living beings—more living than grown-up people, who have built their shells of habit around them. Therefore, it is absolutely necessary for their mental health and development that they should not have mere schools for their lessons, but a world whose guiding spirit is personal love. It must be an *ashram* where men have gathered for the highest end of life, in the peace of nature, where life is not merely meditative, but fully awake in its activities; where nature's festivities of flowers and fruit have their joyous recognition from man; and where the young and the old, the teacher and the student, sit at the same table to partake of their daily food and the food of their eternal life."



FOUNDER AND MOVING SPIRIT OF AN IDEALISTIC TYPE OF EDUCATION, IN FREE COMMUNION WITH NATURE: SIR RABINDRANATH TAGORE, THE FAMOUS INDIAN POET.

other times within the glass church which is devoid of all ornamentation or outward sign of rites and ceremonies. Evening debates on art, literature, or the current problems of the day are popular, and

AN INDIAN POET TO LECTURE HERE: TAGORE AND HIS BENGAL SCHOOL.

PHOTOGRAPHS BY E. O. HOPPÉ (SEE HIS ARTICLE ON THE OPPOSITE PAGE).



ART STUDENTS AT THE SANTINIKETAN SCHOOL, FOUNDED BY SIR RABINDRANATH TAGORE IN BENGAL: GIRL PUPILS AT WORK IN CONDITIONS OF QUIETUDE AND FREEDOM FROM ACADEMIC FETTERS.

NOW that India and its future are so much in the public mind, a special interest attaches to the educational work of the famous Indian poet, Sir Rabindranath Tagore, which is described in the article on the opposite page by Mr. E. O. Hoppé, and illustrated by the photographs given there and above. The founder conducts his unique "University" on idealistic lines, his principle being freedom for communion with Nature and absorption of knowledge under her influences. The Santiniketan School, as it is called, also comprises an institution where West and East may meet in mental fellowship and co-operation. Sir Rabindranath has recently been staying at Cap Martin, on the Riviera, as a guest of M. Kahn, the well-known French financier. Among his fellow-guests were Sir Austen Chamberlain and his daughter, Miss Diane Chamberlain, who is to be a débutante this season. The poet was described as wearing a rough brown robe with large sleeves, and thick sandals. He spent many hours writing at a table in his room overlooking the sea. It was stated a few weeks ago that he intended shortly to leave the Riviera for London, and to give a series of lectures in this country. He also contemplated visits to Rome and Paris.



THE SAGE AND SOME OF HIS DISCIPLES: SIR RABINDRANATH TAGORE READING TO A GROUP OF YOUNG MEN AND WOMEN, PUPILS OF THE "UNIVERSITY" HE HAS FOUNDED ON IDEALISTIC LINES.

THE "CATACOMB OF THE WIDOWERS."

IMPORTANT DISCOVERIES IN ROME: PART OF A 4TH-CENTURY CHRISTIAN CEMETERY FOUND INTACT, AND CONTAINING MANY WORKS OF ART.

By Professor FRANCESCO FORNARI, Director of the Works of the Pontifical Commission of Sacred Archaeology.
(See Illustrations on the Opposite Page.)

THE building expansion undergone by Rome during the last decade has brought in its train the rediscovery, by mere chance, of some Christian cemeteries, or catacombs, of the early days, a record

from excavation of the other galleries, which afforded these galleries protection against the effects of devastation. On removal of all the earth in the explored part, therefore, the explorers were surprised

to find themselves confronted with an entirely intact section, with the *loculi* (recesses) still closed, and with inscriptions, coins, vessels, statuettes, and lamps still in their position, the whole being discovered in the state in which the galleries were in the fourth century, the probable time of the interments, as if only a few decades had elapsed, instead of sixteen centuries (Fig. 5).

The *loculi* are almost all of them closed with tiles; but in part, on the other hand, with marble slabs (Fig. 9). Dedicatory inscriptions to the

often small objects, which served as tokens of recognition, stuck into the lime which closes up the *loculi*. These consist of ivory statuettes, coins, glass or terra-cotta plates (Fig. 9), bone rings, or some simple pieces of glass or coloured marble. We reproduce here photographs of two ivory statuettes. The first, exquisitely fashioned, is 14 cm. in height, and represents a richly draped female figure holding a spear or lance in her left hand (Fig. 6); it might be an image of Pallas if the absence of the helmet did not render the identification doubtful. The second is of very decadent workmanship, with the squat, almost shapeless, figure of a man carrying a receptacle on his head (Fig. 4). Among the coins, some have been found of Alexander Severus, Claudius, Probus, Numeranus, and Diocletian; a rare silver

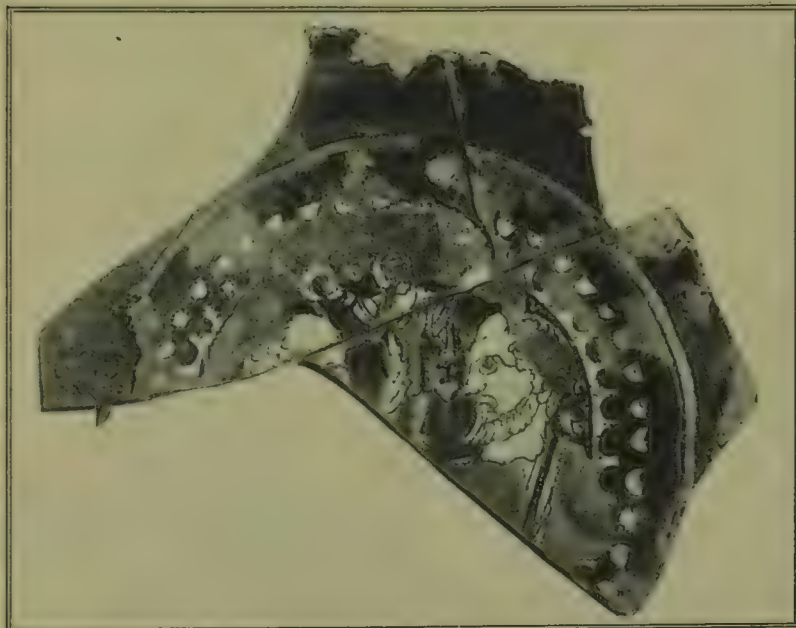


FIG. 1. ONE OF MANY FINE GLASS PLATES FOUND IN THE CATACOMB: A FRAGMENT WITH FIGURES IN GOLD LEAF REPRESENTING CHRIST CROWNING ST. PETER AND ST. PAUL (INDICATED BY THE INSCRIPTION "PAULUS").

of which remained from the itineraries of pilgrims of the sixth and seventh centuries, but the location of which had been lost sight of. These Christian cemeteries, having been abandoned in the ninth century, after the bodies of the martyrs had been removed therefrom, became exposed to the depredations of barbarians and the destructive effects of weather, so that they were gradually buried and covered with ruins, and all trace of them was lost.

It is only through the researches initiated by Bosio in the seventeenth century, and afterwards continued by Boldetti, Bottari, Marangoni, and finally by P. Marchi and De Rossi, that it has been possible to discover and in part restore the most noteworthy catacombs, situate on the borders of the old consular roads. The work of the old restorers is to-day being continued by the Pontifical Commission of Sacred Archaeology, which still carries on explorations and effects repairs. Of many catacombs, however, the exact situation is still unknown, and therefore their rediscovery is exceedingly difficult. It is precisely in relation to the rediscovery of these cemeteries that the extension of building beyond the old boundary of the city walls has proved a noteworthy factor, from the use of a type of foundations peculiar to buildings in Rome; that is, on piles, which, owing to the existence of big empty spaces in the sub-soil, go down to a depth of 20 metres (about 65 ft.).

Thus, in the year 1920, when building work was being carried out in the old Via Salaria, the catacombs of Pamphylus and the Giordani were discovered; and last year, during the construction of a great artery connecting the Via Salaria with the Via Tiburtina, towards a point in the latter near the old Basilica di S. Lorenzo, there came to light a Christian cemetery which it is not yet possible to name correctly at the present stage of excavation. It is this latter discovery in particular which is dealt with in the present article, forming a report on the results of the first group of excavations, which have only just been completed.

The section of the cemetery discovered has the particular feature that its galleries were filled to a great part of their height, at some period in ancient times, with the soil resulting

deceased in Latin (Fig. 10) or in Greek (Fig. 9), sculptured in the slabs of marble or painted in red on the tiles, are not lacking. Either there is simply the name of the deceased, or a more extensive inscription recording his moral gifts, his age, and the date of the burial. A particularly curious feature is that a considerable number are dedicated to wives, so much so that this catacomb might be called that of the widowers. Where epigraphic indications are lacking, there are



FIG. 2. A RARE SILVER MEDALLION OF ALEXANDER SEVERUS, AND (BELOW) ONE OF MANY SMALL TERRA-COTTA LAMPS USED FOR LIGHTING THE CATACOMB: NOTABLE "FINDS" SHOWN IN SITU.

medallion of Alexander Severus (Fig. 2, just above) is particularly noteworthy.

Among the very numerous glass plates, some with gilt and figured backs are deserving of special mention, owing to their very fine workmanship. On rich tables, and at festal meals and refreshments in honour of the deceased, were always found cups and saucers, ornamented at the bottom with figures of every kind in gold leaf. Owing to their fragility and the great destruction of them which took place in ancient times, it is very difficult to find any of them now. In the cemetery here described, three examples were discovered; one, perfectly intact, represents a Nereid riding on a sea-beast with fish-tailed antlers (Fig. 8). Another, of which a small part is missing, bears a portrait of a married couple, with the usual inscription placed on such vessels—*PIE ZESES*, which means "Drink and Live"—and is interesting for a study of the garments worn by the two persons (Fig. 7). A third glass plate, too much broken and incomplete for full appreciation, represented the Apostles Peter and Paul crowned by Christ. In the surviving fragment (Fig. 1) St. Paul is seen with the inscription *PAULUS*, and Christ, who is dressed in a striped tunic, is shown between and above the Apostles, holding out the crown.

Mention must also be made of a magnificent medallion of alabaster reproducing in relief the winged figure of Victory writing annals on a shield resting on a column (Fig. 3). It is a reproduction of a classical type; as, for example, the similar figure of Victory which appears as a central feature in the historical records on the column of Trajan. Finally may be noted an ivory plate inscribed with a figure which, from its surroundings and the character of the costume, is proved to be Oriental. There were also found in great quantity small terra-cotta lamps which served to light up the catacomb, and small glass vessels from which were poured richly perfumed balsams, to sweeten the air in the dark and confined galleries of the cemetery.



FIG. 3. A MAGNIFICENT ALABASTER MEDALLION IN RELIEF REPRESENTING A WINGED VICTORY INSCRIBING RECORDS ON A SHIELD: A CLASSICAL FIGURE LIKE ONE ON TRAJAN'S COLUMN.

ART TREASURES FROM A NEWLY-FOUND CATACOMB: IVORY STATUETTES; AND "GEMS" OF ROMAN GLASS.



FIG. 4.
"OF VERY
DECADENT
WORKMAN-
SHIP": AN
IVORY
STATUETTE
OF A CARRIER
WITH A
VESSEL
SUPPORTED
ON HIS
HEAD.



FIG. 5. JUST AS IT WAS LEFT SOME 1600 YEARS AGO: AN INTACT CORRIDOR IN A FOURTH-CENTURY CATACOMB RECENTLY DISCOVERED IN ROME, WITH ITS LOCULI (RECESSES) STILL CLOSED.

FIG. 6.
"EXQUISITELY
FASHIONED":
AN IVORY
STATUETTE
(14 CM. HIGH)
OF A DRAPED
FEMALE
FIGURE
WITH A
SPEAR
POSSIBLY
PALLAS.

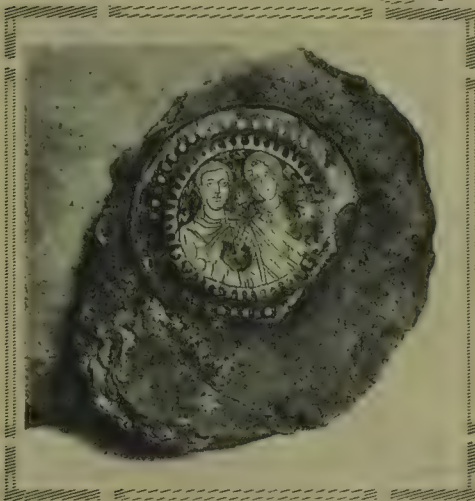


FIG. 7. INSCRIBED "DRINK AND LIVE": A GLASS PLATE WITH GOLD-LEAF PORTRAITS OF A MARRIED PAIR—A RECORD OF FOURTH-CENTURY COSTUME.

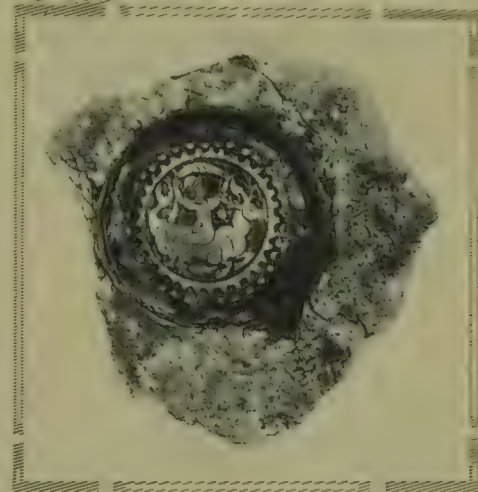


FIG. 8. REPRESENTING A NEREID RIDING ON A SEA-BEAST WITH FISH-TAIL AND ANTLERS: A PERFECT EXAMPLE OF A GLASS PLATE WITH GOLD-LEAF.



FIG. 9. THIRD-CENTURY LOCULI INTACT: THREE TYPES OF COVER—(ABOVE) TILES, WITH A GLASS PLATE FIXED IN LIME; (CENTRE) A MARBLE SLAB WITH GREEK INSCRIPTION; (BELOW) PLASTER.

THESE photographs illustrate Professor Francesco Fornari's very interesting article on the opposite page, in which he describes the recent discovery of a catacomb, or early Christian cemetery, in Rome. One gallery was found intact, just as it had been left in the fourth century, with *loculi*, or recesses in the wall, bearing inscriptions in Greek or Latin, and containing various works of art, including ivory statuettes and rare examples of Roman glass with gold-leaf decoration. The photographs are numbered to correspond with Professor Fornari's references to the objects illustrated. His full descriptions of the two given at the foot of this page, it may be added, read as follows: "Fig. 9. A series of intact *loculi*. The upper one is closed

[Continued below.]

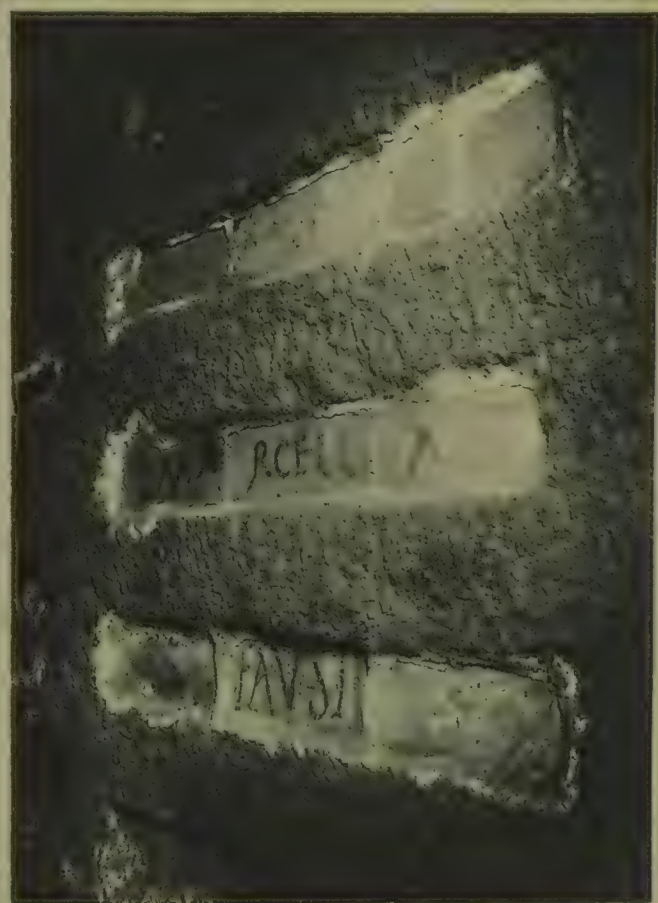


FIG. 10. WITH THE NAMES OF THE DECEASED PAINTED VERY CLEARLY AND CONSPICUOUSLY IN RED, BY BRUSH-WORK: INTACT LOCULI BEARING LATIN INSCRIPTIONS.

Continued.] with tiles, and has a small paten (or plate) of glass fixed in the lime cement. The central *loculus* is closed with a slab of marble bearing a Greek inscription. The lower one has a covering of plaster. These *loculi* date from the third century. Fig. 10. A series of intact *loculi*. All are closed with tiles. The name of the deceased is very conspicuous, and has been written with a paint-brush in a red colour on the covering tiles." A matter of curious interest in connection with this catacomb, to which Professor Fornari draws attention, is the fact that a consider-

able number of the tombs are dedicated to the memory of wives, to such an extent, in fact, as to suggest that an appropriate name for it might be "The Catacomb of the Widowers." The inscriptions on the *loculi* sometimes consist merely of the name of the deceased, such as Marcella, while others are more extensive, and record the age, the date of burial, and the moral qualities of the person commemorated. Another interesting point about the works of art found in the *loculi* is the juxtaposition of Christian characters and figures from pagan mythology.

PHOTOGRAPHS BY PROFESSOR FRANCESCO FORNARI. (SEE HIS ARTICLE ON THE OPPOSITE PAGE.)

WASPISH NINETEENTH CENTURY ART CRITICS.

BEING AN APPRECIATION OF

"ART IN ENGLAND, 1821-1837": By WILLIAM T. WHITLEY.*

(PUBLISHED BY THE CAMBRIDGE UNIVERSITY PRESS.)

OUR first National Gallery was opened in May 1824. It was situated in Pall Mall, in the house once belonging to Mr. John Julius Angerstein, and contained his collection of pictures, bought by the British Government, after some bargaining, for £57,000. There were thirty-eight pictures in all, nine of which are no longer attributed to the artists to whom Mr. Angerstein's advisers had assigned them. Sebastian "del Piombo's" "Raising of Lazarus," valued at £8000, was considered the most precious item in the collection.

The opening of the Gallery aroused little comment in the Press. The *Times* contented itself with a brief reference to the event, and the only other paper that noticed it was the *News of Literature and Fashion*, which commented favourably on "the total absence of that apparent suspicion which in other of our London exhibitions pursues the visitor with an impudent and scrutinising glance," and observed that, though the three rooms were "small and ill-proportioned, yet the pictures created a palace for themselves." That so little enthusiasm should have been shown is strange, for until the acquisition of the National Gallery the only place where pictures were permanently on view was the Dulwich Gallery, and that was inaccessible to most Londoners. Moreover, the King was said to be interested in the new gallery, and was even credited with having bought the pictures out of his own pocket. But its early history was not plain sailing. The arrangement of the pictures, as further additions were made, was severely criticised—"Christ praying in the Garden, by Correggio, is looking up to Annibale Carracci's Silenus, and Ludovico Carracci's Susanna ogles the Honourable William Wyndham." The new acquisitions themselves were made the subject of sarcastic comment: Of the first, a Correggio, a correspondent wrote to the *Times*: "I found that the spirit of Correggio had departed under the pangs of cleaning and there remained but the body, of a leady-coloured hue. . . . Where Mr. Seguer's optical or his reasoning faculties were on the occasion of the purchase of this picture, the world does not well understand." In 1826 Titian's "Bacchus and Ariadne" was purchased from Mr. Hamlet, a jeweller. One critic could hardly bring himself to look at the body of Bacchus: "it appears bruised, we had almost said in a state of putrefaction. Ariadne, a misshapen little hussey . . . the blue is still much too powerful in her flesh. . . ."

A malcontent called "Alfred" wrote a series of stinging letters to the *Times* complaining of the jobbery of the directors and especially of Seguer, the Keeper. "Mr. Seguer cleans, buys, and sells pictures. If a nobleman or collector dies, who values his pictures but Mr. Seguer? When they are brought to the hammer, who names the price to be given for them but Mr. Seguer? . . . He might as well attempt to unite the business of the stock-jobber with that of Chancellor of the Exchequer." When, in 1834, the foundation-stone of the new gallery was laid in Trafalgar Square, charges of jobbery broke out anew. The laying of the stone was attended with no ceremony—a prudent omission, the *Spectator* remarked. "The architectural toad-stool of Mr. Wilkins has been suffered to take root, and its puny, shapeless form will rear itself to public view before people are aware that the Ministerial Folly is really determined upon." When, in the spring of 1838, the building was thrown open to the public, the *Times* almost foamed at the mouth with disapproval: "The interior of the plan is more than commensurate in defects with the absurdities and bad taste of the outside. . . . It is disgraceful to the national respectability to tolerate the existence, much more the original erection, of such a honeycomb of cells for the exhibition of those great works of art on which so much money has been vainly lavished."

The real subject of Mr. Whitley's survey of Art in England from 1821 to 1837 is not the National Gallery, but the Royal Academy, situated until 1837 at the top of many flights of stairs in Somerset House. As historian of the Academy he has much new material to offer, particularly in the matter of the elections of Academicians and Associates. He gives an interesting account of the inauguration of the Society of British Artists, whose exhibitions in their Suffolk Street Gallery were to rival those of the Academy. This enterprise met with little

encouragement from the Press. "The project had its origin in mere silly and paltry pique—and, like all such piques, it has sufficiently punished itself already, for the speculation has already been a losing one. The collections have been miserable; in the last exhibition some small pieces of dead game were good, but, except them, the rest was trash not fit for a pawnbroker's auction-room in rag-fair." The British Institution, established by private generosity in 1806, in its early days gave great encouragement to contemporary artists by exhibiting their paintings; but later its walls were occupied chiefly by Old Masters. Seguer, that universal whipping-boy, was held responsible for this. "It is well known that he is no favourer of

abuse, particularly Turner and Etty. Of "Ulysses Deriding Polyphemus" (1829) the *Morning Herald*, once the staunch champion of Gainsborough, remarked: "This is a picture in which truth, nature, and feeling are sacrificed to melodramatic effect. Mr. Turner . . . has been for some time getting worse and worse, and in this picture he has reached the perfection of an unnatural tawdriness." The *Times*, after observing that Mr. Turner had painted landscapes which no artist of the present day and few of those of other times could surpass, calls "Jessica" (1830) "an incomprehensible daub equally disgraceful to him and to the Society who have permitted him to disfigure their walls." Even Wordsworth was moved to mirth by this picture: "It looks to me as if the author had indulged in raw liver until he was very unwell." The critic of *John Bull*, confronted by "Mortlake Terrace," in the exhibition of 1837, burst out—

"Will anyone venture to say that Nature, however bilious, ever looked as this picture represented her? That the Lord Mayor's barge, which was introduced only for the sake of the colour, should look yellow in its gingerbread decorations is natural; and that the Aldermen's wives should look yellow from sea-sickness is also natural. But that the trees should look yellow, that the Moffatt family themselves and all their friends and connections; dogs, grass plots, and white stone copings of red brick walls should all be afflicted with the jaundice, is too much to be endured."

Etty was attacked on other grounds—the supposed indecency of his pictures. "Youth at the Prow and Pleasure at the Helm" (1832) offended the susceptibilities of the *Morning Chronicle*. "Another indulgence," its critic wrote, "of what we once hoped a classical, but which we are now convinced is a lascivious, mind. If Mr. Etty continues to revel in this meretricious vein the labour of his anatomical studies in the school will avail him nothing—no decent family can hang such sights upon its walls." In "Venus and her Satellites" the painter was declared to have "permitted many abominations."

Poor Constable was made the subject of a newspaper persecution. "The human figure," said one critic, "he has always handled like a bear and hugged and squeezed it into all sorts of distorted shapes." In 1825 the critic of the *London Magazine* attacked him tooth and nail—

"In a different way Mr. Constable is infinitely more wearisome. He seems to have a peculiar affection for the dullest of subjects and to be unable to quit them. If indeed he did, he would render them all alike by the sameness and peculiarity of his execution and colouring. Not one inch of repose is to be found anywhere. Plants, foliage, sky, timber, stone—everything—all are contending for individual notice, and all curled and insipid and powdered and white as if he had employed a dredging-box in dusting a bed of cabbages or carrots. If we did not consider him hopeless, we would have been more particular, but this is a hand that cannot mend. There is no mind to guide it."

Even the illustrious dead did not escape. The critic of *Blackwood's Magazine*, who had recognised the quality of Gainsborough's portraits when they were not generally admired, refers to his picture "The Watering Place" as "a dingy ditch with stained cattle that do well to endeavour to wash themselves, though they cannot get up to their knees in the fluid, and there they stand, alike fearful to drink or to lie down in the unpromising liquid."

The artist of a hundred years ago clearly needed a thick skin, when public chastisement of such severity greeted the appearance of his pictures. Much of the criticism seems Philistine to us, and some of it is mere vituperation and abuse; but it is, at any rate, very entertaining to read, more so perhaps than our own; and there were many instances where a critic was quick to discern merit and acknowledge it generously. Bonington's landscapes, for instance, exhibited for the first time at the British Institution in 1826, called forth the warmest praise from the critic of the *Literary Gazette*. If from Mr. Whitley's pages we get the idea that the Press was more apt to censure than to praise, it is perhaps because the praise is less amusing than the censure.

I do not mean to give the impression that Mr. Whitley's careful, scholarly study is mainly concerned with the art criticism of the Press. He neglects no single aspect of his subject, and the student of the history of British painting will find his book as valuable and rewarding as the dilettante will find it curious and entertaining.

L. P. H.



A MADONNA IN THE VERY MODERN MANNER AND SET UPON A BRICK COLUMN:
A CURIOUS "VIRGIN AND CHILD" ERECTED RECENTLY IN THE WEST-END
SUBURB OF BRESLAU.

modern art, for the simple reason that the profit on sales is small in comparison with that which flows into the pocket of the dealer, agent, or puffing connoisseur, out of the sums extracted from those who have the folly to submit to be bamboozled in the purchase of Old Masters or such as are passed off for them." The Royal Academy remained, in spite of rivals, the principal theatre for the exhibition of contemporary works of art.

Mr. Whitley examines the yearly exhibitions each in their turn, telling us which were the more remarkable of the pictures shown, and how they were regarded by critics. His method is chronological and impartial; here and there he interposes a comment correcting a fact or elucidating a reference or supplying biographical details; but in the main he allows extracts from the Press to tell their own story. These extracts are lively and sometimes vitriolic; the art critics of the time expressed themselves with the utmost confidence, and in language not unworthy of Junius or Macaulay. If the book can be said to have a hero it is Constable; Mr. Whitley wishes to correct the impression that Constable was neglected by the newspapers: the critics, he says, "mentioned him frequently, and more often than not with approval." This may be the case; but the majority of the quotations that Mr. Whitley gives are not at all favourable. Other artists came in for

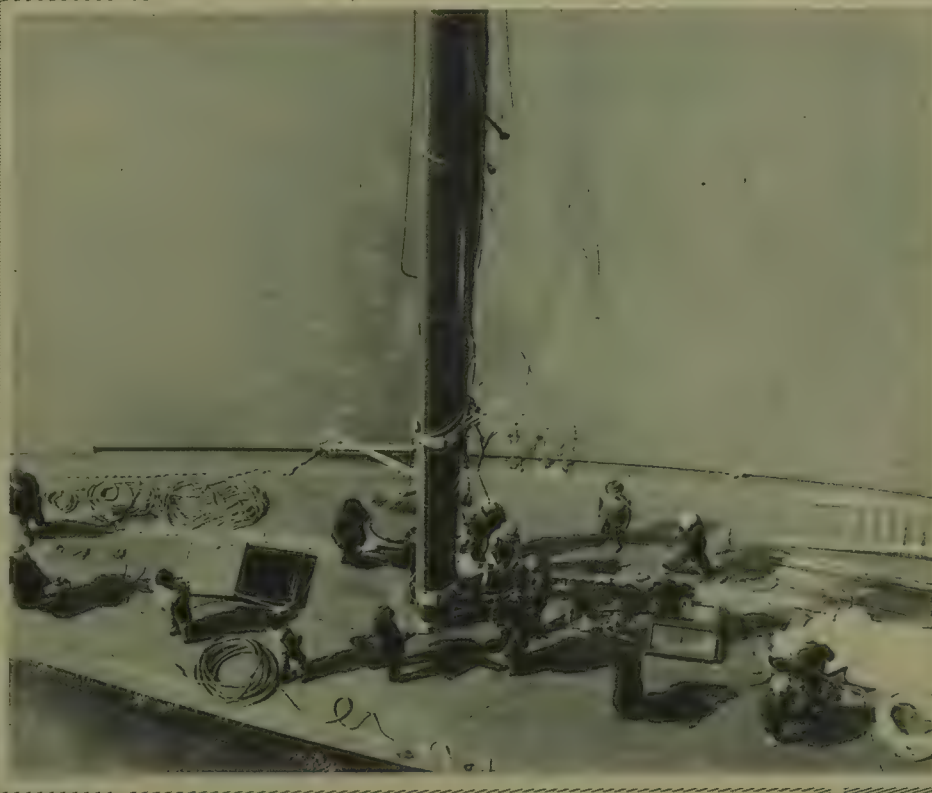
TO BRING "THAT AULD MUG" BACK FROM AMERICA? "SHAMROCK V."



THE LAUNCH OF "SHAMROCK V.," THE NEW CHALLENGER YACHT BUILT FOR SIR THOMAS LIPTON TO CONTEND FOR THE AMERICA'S CUP IN SEPTEMBER: THE YACHT JUST AFTER TAKING THE WATER AT GOSPORT, WHERE THE NAMING CEREMONY HAD BEEN PERFORMED BY LADY SHAFTESBURY.

SIR Thomas Lipton's new challenger yacht, "Shamrock V.," built to contend for the America's Cup off Newport, Rhode Island, against an American defender yacht next September, was launched on April 14 at Gosport from the yard of Messrs. Camper and Nicholson. A great crowd gathered in honour of the event, and the town was decorated with flags and bunting. As with the "Shamrock IV," the customary "christening" ceremony was performed by Lady Shaftesbury, who broke a bottle of champagne over the bows as she named her "Shamrock V." The new yacht is painted green, with a white strip at the water line. After she had taken the water, she was towed out into the bay near

[Continued opposite.]



"STEPPING" THE GREAT MAIN-MAST OF "SHAMROCK V.": AN UNUSUAL DECK VIEW FROM ABOVE, TAKEN FROM THE 240-TON DOCKYARD CRANE AT PORTSMOUTH, USED TO LIFT THE MAST INTO POSITION.

[Continued.]

Sir Thomas Lipton's new steam-yacht "Erin" (formerly "Albion"), which will accompany her across the Atlantic in July. At a luncheon given by Messrs. Camper and Nicholson in Gosport Town Hall, it was mentioned that the King's yacht "Britannia" would race the new "Shamrock" this summer. Alluding to his efforts to regain the America's Cup, a trophy which has been so long in the keeping of the New York Yacht Club, Sir Thomas Lipton said that he would like to bring back "that auld mug," which had been away from its home for eighty years. When anyone had been from home for that length of time, he added, it was high time for him to come back.

THE WORLD OF SCIENCE.

WHY DOES A BIRD BUILD A NEST?

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

NOW that the nesting season is at hand, those who have the good fortune to live in the country are to be envied, for they have opportunities, among other things, of studying the emotions and behaviour of birds during this the most interesting period of their lives. All that pertains to nest-building is particularly interesting, for the architecture, the materials used, and the sites

thrush, skylark, and magpie. Recall, again, the curious behaviour of the grebe, which, on leaving its eggs, will cover them up; or of the ducks, among which the female will pluck the down from her breast as a nest-lining—just as a rabbit will, in like manner, pluck the fur from her breast to make a bed for her young. If any thought is ever given to this theme, it is immediately dissipated in the assertion that such actions are "instinctive." But this is begging the whole question.

Parrots are supposed always to lay their eggs in hollow trees. But some species have forsaken the forests, and lay their eggs in a bedding of grass, amid tussocks. Was this migration from the forest due, originally, to a mere "whim" on the part of the ancestors of these ground-dwellers, or to some other cause? The South American quaker-parrot (*Myiopsittacus*) makes another wide departure from the traditions of the tribe by building a large dome-covered nest of twigs high up in a tree. There may, indeed, be several nests communicating with one another, and containing enough material to fill a large cart. Out of more than 500 species of parrots, this one alone builds after such a fashion. In everything else, it is a typical parrot. What "brain-wave" flung it up amid the branches, leaving it intact, in all else, a parrot?

Some birds have lost that "something" which impels them to build a nest. The kestrel, for example, will either lay its eggs in a hollow scratched out on the ledge of a cliff, or will use the deserted nest of a rook, buzzard, or squirrel. Some brazenly commandeer nests. Thus the puffin, whenever possible, will eject the rabbit from his burrow rather than undertake the task of burrowing for itself. The house-sparrow will eject the house-martin, and the starling the woodpecker, on every possible occasion. These are, indeed, reprehensible ways. But, if put upon their trial, they could at least cite the lord of creation himself as a precedent! In both we are surveying something which is "mental," something which is altogether apart from the merely physical features which mark the offender as a bird in the one case and a man in the other.

the Rufous woodpecker of Darjeeling uses the nests of ants, which form its favourite food.

These birds are said to have a curiously pungent smell, repellent to the ants, so that as many as can escape during the onset of the invasion. Another woodpecker, this time an Indian species, the Southern Rufous (*Micropternus gularis*), uses a wasps' nest. In the adjoining photograph (Fig. 1) one of these nests is shown, wherein a burrow has been driven through the comb and a chamber formed at the end for the eggs.

Since ants and other hymenopterous insects form the favourite and staple diet of the woodpeckers, one seems to gain a clue here to the origin of this peculiar departure in the selection of a nursery. For in breaking down the wall of the victim's nest they almost of necessity form a tunnel. And in driving one of these when the "fever" of nesting is on, the "idea" of using

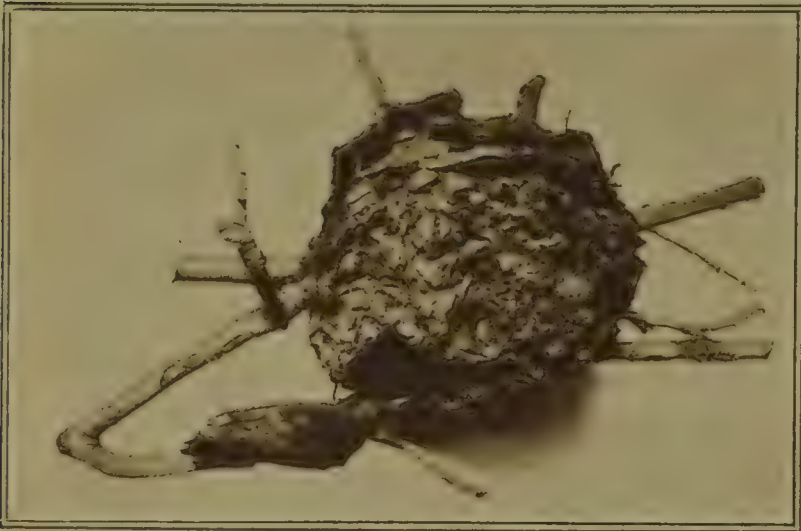


FIG. 1. A WASP'S NEST COMMANDEERED BY A BIRD: A TYPICAL NEST OF THE SOUTHERN RUFOUS WOODPECKER.

This nest has been fashioned by excavating a tunnel, with a terminal chamber for the eggs, in the nest of a wasp.

selected present a bewildering range of qualities, which have never yet been thoroughly examined.

To remark that no two species ever build nests exactly alike, or of exactly similar materials, would at once beget the response: "Well, we all know that!" But, curiously enough, that knowledge never seems to arouse any comment. Yet here we have specified differences in behaviour, often more striking than the differences in form and coloration by which we distinguish one species from another. One can tell, with fair accuracy, what kind of a flight a bird has by examining its wings; what kind of food it eats by examining its beak or the structure of its stomach. But the most searching analysis of its form and coloration will afford not the slightest clue to the kind of nest a bird will build, or whether it builds any at all. Frail humanity is in much the same case. Take any dozen men or women in a crowd, and so long as they remain silent, and the fashion of their dress is ignored, it would be a little dangerous to forecast their probable attitude towards life and their fellows. Behind the mask of a comely face may lurk a venomous tongue!

In this matter of nests, then, we can study birds from an entirely new angle. I say "entirely new" advisedly, for it does not seem that anyone has yet given any serious study to this aspect. Surely it is worth while? It is worth while. And though the investigator will find his way beset with difficulties, it will nevertheless be a way of real delight.

When and why and how did birds first begin to build nests? We shall not, I think, be far wrong in assuming that the earliest birds were tree-dwellers, and laid their eggs in hollow trunks or on the crowns of dead tree-ferns. That was millions of years ago. As the race increased, some spread from the forests to open ground, and there sought caves and burrows; while some, failing such nurseries, laid their eggs, like the night-jar and many of the plover-tribe to-day, on the bare ground. But, save on sandy soil, such ground is apt to be damp, and so some of the more alert species made a little bed of leaves or twigs, not so much to keep the eggs from harm as for comfort's sake.

Later, some of the ground-nesting "platform"-builders, to escape enemies, contrived to construct a like platform in the tree-tops, like the pigeon and the rook. So far so good. Now, since these two species, not even remotely related one to another, have contrived to find such a simple provision for their young perfectly adequate, why have such a vast host of other species come to spend such an enormous amount of labour on their nests, and to display such a surprisingly wide range of choice in the selection of materials? Among our native birds, for example, compare the nests of the long-tailed titmouse and gold-crest, reed-warbler,



FIG. 3. BUILT FOR ONE EGG ONLY: THE NEST OF THE NODDY-TERN (*ANOUS STOLIDUS*).

This nest is formed of twigs, grass, and sea-weed, and in a slight depression a single egg is laid.

This custom of taking forcible possession takes strange forms among the birds. Thus the ruddy-kingfisher of Borneo digs out a nest-chamber in the nest of a particularly vicious kind of bee! To take the eggs of this bird one must first destroy the bees! As a rule, the builders of nests to be "requisitioned" are first dispatched. Thus,



FIG. 2. OFTEN ANNEXED BY A USURPER: THE WONDERFUL NEST OF THE S. AMERICAN OVEN-BIRD (*FURNARIUS RUFUS*).

These nests are of great size, very conspicuous, and weigh from 7 to 8 lb. They are made entirely of mud and cow-dung, cemented together with the hair of cattle.

that tunnel for a nursery suggested itself, in all probability, to the usurping woodpeckers.

One of what we may call the worst cases of avian depravity is that furnished by a species of *Leptasthenura*, a small bird with the habits of a titmouse, which commandeers the nest of the oven-bird (*Furnarius*) (Fig. 2). For this is a very wonderful nest, constructed of mud and cow-dung, with a binding material of hairs. In how far does the builder realise the binding properties of hair? Man is generally given to imagining that this was a discovery due to his superior cunning! The nest has a large entrance-hole leading by a spiral passage into a spacious nest-chamber.

Now, this nest takes long months to build, and often no sooner is it completed than it has to be surrendered. And this, too, to a species which, failing such a ready-made nursery, can build for itself. Of the five species of oven-bird, it is to be noted that three build these huge nests, weighing 7 or 8 lb.; a fourth (*Furnarius figulus*) builds a nest of sticks; the fifth (*F. torrida*) lays its eggs on "bents" in holes in banks. What started the laborious work of building these conspicuous mud-nurseries?

Of this capriciousness in the matter of nest-building scores of cases might be cited. One must suffice, for my space is running out. This is furnished by the noddies-terns (*Anous*), some of which build a nest of twigs, grass, and seaweed on the branches of trees and bushes, while others keep to the normal custom of the tern tribe in laying the egg on the bare sand. They agree only in this, that they lay but a single egg. My point, in this essay, has been to emphasise a point which most people, if they consider the matter at all, generally overlook—that what we call the "behaviour" of birds, the manifestation of mental processes, is an aspect of their evolution which has been too long neglected.

A COMING CELESTIAL SPECTACLE: THREE PLANETS IN CONJUNCTION.

DRAWINGS AND DESCRIPTION BY M. LUCIEN RUDAUX.



FIG. 1. AN INTERESTING CELESTIAL PHENOMENON TO OBSERVE ON THE EVENING OF APRIL 30: THE THREE PLANETS MERCURY, VENUS, AND JUPITER VISIBLE TOGETHER IN THE TWILIGHT, ALONG WITH THE CRESCENT MOON.

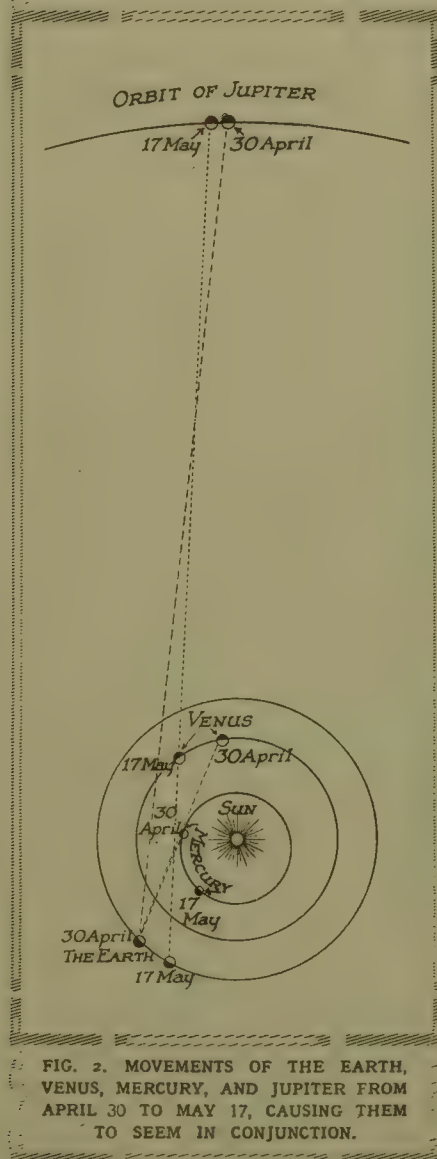


FIG. 2. MOVEMENTS OF THE EARTH, VENUS, MERCURY, AND JUPITER FROM APRIL 30 TO MAY 17, CAUSING THEM TO SEEM IN CONJUNCTION.

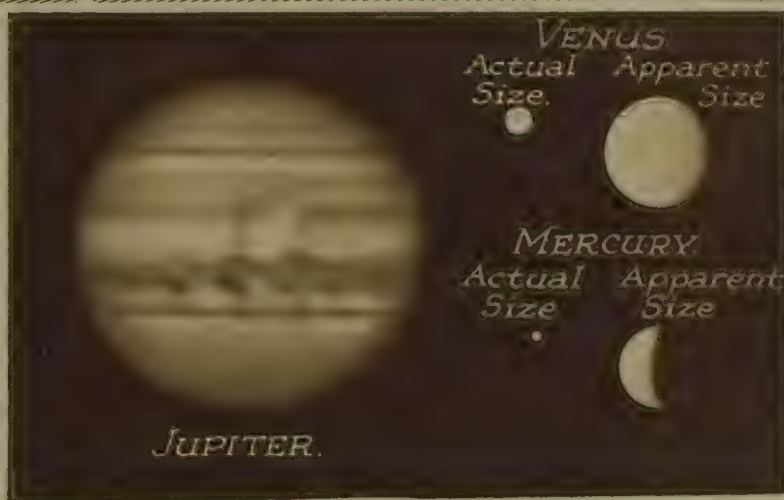


FIG. 3. THE RELATIVE SIZES OF JUPITER, VENUS, AND MERCURY. "Quite small in reality, by comparison with Jupiter, but nearer to the earth, Venus and Mercury (here shown in their relative sizes) are seen with apparent dimensions that alter their real proportions."



FIG. 4. THE APPARENT MOTIONS OF VENUS AND MERCURY, AND THEIR SUCCESSIVE RELATIVE POSITIONS FROM APRIL 26 TO MAY 4.



FIG. 5. THE APPARENT MOTIONS AND SUCCESSIVE POSITIONS OF VENUS AND JUPITER FROM MAY 13 TO 20, SHOWING THEIR CONJUNCTION ON MAY 17.

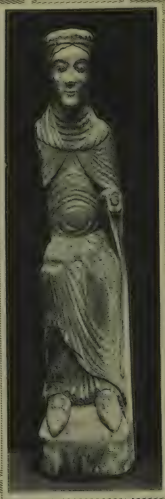
"AN interesting celestial spectacle," writes M. Lucien Rudaux, "will shortly be visible in the evenings—that of the planets Mercury, Venus, and Jupiter shining together in the western sky, and on April 30 this spectacle will be enhanced by the presence of the crescent moon (Fig. 1). Venus and Mercury being close to each other till the beginning of May, it will be a good opportunity to see Mercury, so seldom clearly visible. Thanks to the brilliance of Venus, it will be easy to recognise Mercury near her neighbourhood. One of the illustrations (Fig. 4) shows the apparent motion of the two planets, which for several days will appear to move in company in the heavens; then Mercury, returning on its course at the beginning of May, will soon disappear in the light of the sun. The earth's motion, combined with that of Venus, will bring the latter, on May 17, in conjunction with Jupiter (Fig. 5). The diagram (Fig. 2) explains these motions and the conjunctions which they determine in perspective, in spite of the very unequal and variable distances that separate us from the different planets. Venus and Mercury, which are very small in diameter compared with Jupiter, but much nearer the earth, are seen by us with increased proportions varying according to their distance from our globe. The illustration (Fig. 3) showing the three planets in their relative sizes enables us to appreciate these differences."

THE MADONNA AND CHILD—FROM A REMARKABLE EXHIBITION OF FRENCH SCULPTURES

REPRODUCTIONS BY COURTESY OF THE



A TWELFTH-CENTURY MADONNA IN POLYCHROMED WOOD: A SPECIMEN TAKING US BACK TO THE REMOTEST ORIGINS OF FRENCH ROUND-BOSS SCULPTURE. (CLERMONT-FERRAND)



A MADONNA IN POLYCHROMED WOOD WHICH DATES FROM THE SECOND HALF OF THE TWELFTH CENTURY: A WORK FROM BRETEL CHURCH, LE MANS.



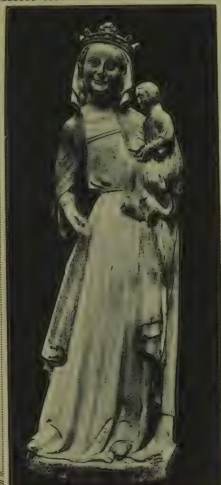
A STONE MADONNA OF THE FOURTEENTH CENTURY: A VIRGIN AND CHILD OF A PERIOD WHICH YIELDED A REMARKABLE NUMBER OF KISSING WORKS.



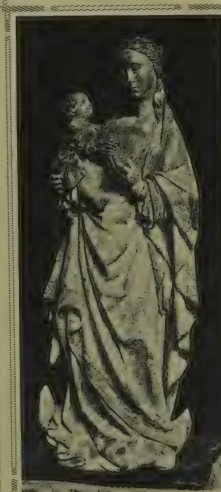
A STONE MADONNA OF THE FOURTEENTH CENTURY: A SPECIMEN OF THE MORE GRACEFUL OF THE VIRGIN AND CHILD STATUES OF THAT PERIOD.



A MADONNA OF THE END OF THE FOURTEENTH CENTURY: A WORK SHOWING THE CHILD SUPPORTED ON THE VIRGIN'S LEFT ARM, AND THUS "DATED."



A MADONNA IN POLYCHROMED STONE FROM THIRTEENTH-CENTURY NORMANDY: A "MODERNIZED" VIRGIN, WITH THE BODY-CURVATURE CALLED "OFFSET."



A STONE MADONNA OF THE FIFTEENTH CENTURY: A WORK SHOWING THE CHILD SUPPORTED ON THE VIRGIN'S RIGHT ARM, AND THUS "DATED" WITH CERTAINTY.

We reproduce here sixteen of the seventeen French sculptures of the Madonna and Child which have just been on exhibition at the Demotte Gallery in New York, where they were shown under the title of "Seventeenth Virgins Synthesizing Art in France from the Twelfth to the Seventeenth Century." That these works are of very special interest our photographs bear eloquent witness. The following note is a condensation of the very enlightening Catalogue preface, "La Vierge en France," by M. Louis Réau, President of the Society of History of French Art. "The oldest Madonna exhibited is a twelfth-century sitting Virgin of polychromed wood, from Clermont-Ferrand, in Auvergne; she takes us back to the remotest origins of French round-boss sculpture. Auvergne was, indeed, the first among French provinces to revive the art, completely forgotten after the barbaric invasions, of representing the human figure otherwise than in bas-relief. . . . These statues from Auvergne used to astonish and shock the Northern French, who, at that time, knew only bas-relief sculpture. . . . We have now reached the early thirteenth century. From that time on, sculpture becomes more lively and supple. Standing Virgins take more and more the place of sitting ones, and the child's weight on their left arm causes a curvature of the body called 'offset.' Archaeologists have often

ROMANESQUE TO FLORID NATURALISM: DATING FROM THE XIIth CENTURY TO THE XVIIIth.

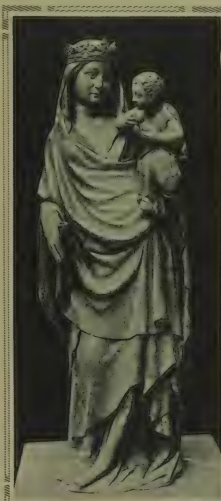
DEMOTTE GALLERY, NEW YORK AND PARIS.



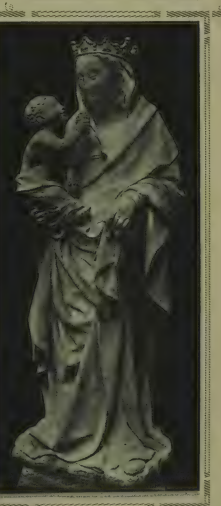
A STONE MADONNA OF THE FIRST HALF OF THE FOURTEENTH CENTURY: A WORK FROM A PERIOD VERY RICH IN SUCH VIRGINS.



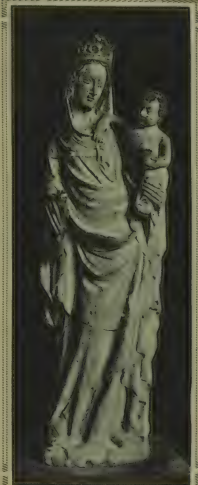
A STONE MADONNA OF THE FIFTEENTH CENTURY: A STATUE SHOWING THE VIRGIN CARRYING THE CHILD WRAPPED IN "MOULIN-LIKE" SWADDLING CLOTHES.



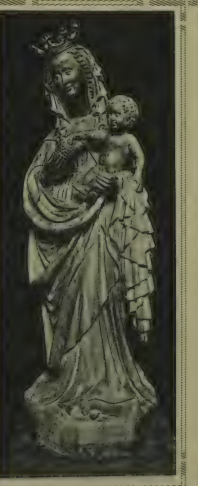
A MADONNA IN POLYCHROMED STONE WHICH DATES FROM THE FOURTEENTH CENTURY: A CHARACTERISTIC WORK OF THE PARIS SCHOOL.



A STONE MADONNA OF THE FIFTEENTH CENTURY: A STATUE WITH THE CHILD CARRIED ON THE RIGHT ARM, A POSE WHICH DATES FROM THAT PERIOD.



A STONE MADONNA OF THE FOURTEENTH CENTURY: A WORK GIVING EVIDENCE OF THE CURVATURE CALLED "OFFSET."



A MADONNA OF THE SIXTEENTH CENTURY: A PIECE SHOWING THE INCREASING NATURALISM OF THE CHILD. (PEASD-FLEMISH SCHOOL.)



A STONE MADONNA DATING FROM THE FOURTEENTH CENTURY: A STIFFLY-POSED VIRGIN WITH A CHILD WHO HOLDS A BUNCH OF GRAPES.



A MADONNA OF THE SEVENTEENTH CENTURY: THE STIFFLY-POSED MOTHER IN STRONG CONTRAST WITH THE LIVELY, SWEET, NATURALISTIC, NAKED CHILD.

discussed the origin of this tradition, attributed of yore to sculptors on ivory. It was argued that the curve of elephant tusks compelled ivory-craftsmen to give their Virgins a bent position, and that wood and stone wrights had only followed their example. . . . Long before ivory-craftsmen, the experts in imagery had sculptured offset Virgins, for the simple reason that a mother cannot look at the child whom she carries on her arm without drawing backward and bending her waist. . . . Most of the Madonnas exhibited in the Demotte Gallery belong to the fourteenth and fifteenth centuries. Several of these French Virgins of the late Middle Ages have exquisite grace, and one deplores the inability to name their authors. . . . The taste for realism, developed under the influence of funeral sculpture, and the search for the picturesque characterize fifteenth-century art. . . . Let us remark with regard to the Virgin of Roybaumont that, from the fifteenth century on, the Child is usually carried on the Virgin's right arm instead of the left one: this detail may be used as criterion to determine the date of a statue. . . . As we proceed towards the sixteenth century, it is mostly the Child who gains in naturalness and suppleness." The seventeenth-century Madonna shows the mother stiffly fashioned and in strong contrast with the lively, naked Child, who appears ready to slip from her arms.

The World of the Kinema.

By MICHAEL ORME.

LILIAN DAVIES.

A BUSMAN'S holiday took me into the Tivoli the other day, just when the "supporting feature" had run a third of its length. I had no idea what the picture was about—though, since the plot was faithfully cut to a well-worn pattern, I was very soon *au courant*—nor, for the moment, did I



"THE GREEN GODDESS" AS A "TALKIE" FILM—WITH MR. GEORGE ARLISS IN HIS ORIGINAL PART: THE RAJAH WITH THE THREE ARRIVALS BY AIR AND HIS VILLAINOUS BUTLER.

Mr. William Archer's "thriller," "The Green Goddess," was presented in London as a stage play in 1923—with Mr. George Arliss as the Rajah—and met with very considerable success. It is now being shown in its motion-picture form, with Mr. Arliss once more in the leading rôle. It has followed "Disraeli," with Mr. Arliss as the famous statesman, at the Marble Arch Pavilion.

By Courtesy of Warner Brothers and Vitaphone.

recognise the players. But I was immediately arrested by the personality, magnetic and delicately tragic, of an actress assuming the part of a vaudeville singer. An unfamiliar coiffure, beauty a little marred by unkind lighting—I confess I was puzzled. Then, suddenly, the actress appeared in her rôle of ballad-singer in the full panoply of the stage, a regal figure in black velvet, diamond-embroidered. And she sang of a dream that had crumbled to ashes, a song, tuneful enough, that was supposed to symbolise the defeat and disappointment of the artist, the heart-break of the woman. She sang it superbly. She extracted every ounce of drama from that song—or, rather, from its relation to the character she was portraying. She conveyed her emotion with rare skill—even the producer's old trick of the lace handkerchief torn to shreds between agitated fingers became, somehow, genuinely moving and pathetic. Never for one moment did she allow us to forget that she was an artist, singing to a large audience, and therefore bound by every rule, of her training to preserve an outward composure. That tremble of tears, so near the surface, yet bravely kept from overflowing, was a far more poignant thing than the generous flood bedewing the smooth cheeks of Miss Bébé Daniels in a very similar situation in the companion-picture "Love Comes Along." In Miss Lilian Davies—for by this time I had, of course, recognised my fair unknown—we possess a screen-actress and singer who deserves to be and could easily be "nursed" into the general popularity enjoyed by Hollywood's stars. She has a lovely voice, and she uses it dramatically. She is an accomplished actress with great emotional power. Her charm has something of the *troublante* quality of Greta Garbo. And as for her beauty, anyone who has seen her in "The Three Musketeers" will agree with me that the gods have been kind to her. Aye, but there lies the crux. It is to Miss Lilian Davies in the flesh, a radiant vision in her royal robes, sweeping the boards of Drury Lane with a *panache* rare in English actresses, that I refer you in the matter of her beauty rather than to the shadow on the screen. And here arises the old vexed question of the lighting in British studios. Compare the soft seduction of the candle-light or the moonbeams that caress Miss Bébé Daniels until she passes before

our vision as a Spanish beauty of the first water. Compare, I say, the pastel-like half-truths of the American picture to the bald statements of "Just for a Song." Both pictures are equally silly in plot, but in treatment poles asunder. And yet "Just for a Song" is by no means badly produced. It merely lacks the imaginative perception that

creates out of a handful of people standing beneath a glare of lights on a studio-set a picture, a thing of lines and high-lights and velvet shadows. The flattering lighting, the careful posing, the subtle study bestowed on his leading lady by the American producer are of far greater importance than—I say it in all due deference to our film-makers and judging by results—is realised in England. Such an artist as Lilian Davies should not be deprived of them, for she is, believe me, a screen-actress of immense possibilities.

"JOURNEY'S END."

When Mr. Sherriff's great play was first produced on the stage, it made so deep an impression that it almost seemed at the time as if the first and last word in dramatic power and

emotional poignancy had suddenly been uttered through the mouth of one man. In reviewing the film of "Journey's End" it is practically impossible for the critic to get away from this impression. Nor, indeed, would it be altogether desirable to do so. For the play—partly by its inherent artistic magnitude, partly by virtue of its subject—has attained a position in the intellectual life and thought of the post-war generation that has made of it a thing unique and apart. Of such a play, bred of pure drama, born of human experience, infused and vivified by memory that still has power to sear with terror and heal with mirth, a film could only and always be in every sense a shadow, I do not say this with any idea of derogatory comparison. It is merely a statement of fact. Nor do I use the word "shadow" with invidious intent. As a shadow should be, the film is an almost perfect replica of its great original. Nothing has been altered, nothing subtracted, nothing added, except—and this with every justification from the point of view of the inherent difference between the art of cinematography and the art of the stage—that we see the actual happenings in No Man's Land, the cutting of the enemy wire, the smoke-screened raid to secure information, the opening of the long-awaited German attack. This is a pictorial enrichment such as only the screen could give, and it is carried out with an imaginative handling of sound and vision that makes these scenes scarcely less effective, if more impersonal, than the moments of individual and psychological conflict provided by the dramatist himself. Indeed, it is not too much to say that, for the thousands of people who will see and hear "Journey's End" for the first time in its picture form, the film will

be no less heart-shaking, a thing of beauty and fear, of pity and high courage, than was the play to that comparatively small gathering of critics and the public who were present at the stage *première* on Jan. 21, 1929. And it is possible that to them the one disappointing aspect of the picture will be less apparent than to those who have seen the play. I refer to the curious ineffectiveness of the "comedy relief." The best acting in this category comes from Mr. Billy Bevan, as Second Lieut. Trotter, whose passion for food is only equalled by his horticultural affections in the matter of hollyhocks. But even he is only mildly amusing, while Mr. Charles Gerrard's Private Mason is in no sense really humorous. He is the veriest shadow of his stage original.

One other point, before I pass to the final words of praise for Mr. Colin Clive—for he is the worst sufferer from the only productional fault that can be found with the film as a whole. I mean the unnecessary superfluity of close-ups with which the director, Mr. James Whale, too often mars his otherwise magnificently proportioned pictorial structure. The constant close views of the face of one participant only in a conversation destroy the semblance of reality and unduly weight the emotional balances. The give-and-take of thought and feeling is infinitely clearer and more poignant in the longer shots in which one sees the reactions of both men concerned. And the acting, notably of Mr. Colin Clive as Stanhope and of Mr. Ian Maclaren as Osborne, is of so fine and perceptive a quality that the technical emphasis of enlargement becomes a distortion rather than an added strength. Mr. Clive's reputation, made as it was in a night in the stage play, will gain an added lustre from this, his first screen performance, for it is a thing of perfect technique allied with the feeling and power that make great acting. Mr. Ian Maclaren plays Osborne with restrained strength combined with a gentle austerity that has both beauty and pathos; Mr. Anthony Bushell is very good as the wavering, terrified Hibbert; and Mr. David Manners, as Raleigh, has all the shy enthusiasms of youthful hero-worshippers.

The recording of the film is perfect. Listening with closed eyes, it would be impossible to believe that it is not an ordinary stage production one hears, were it not for the realism of guns and shells. Mr. Sherriff can have little to regret in this transference of his great work to the screen. If he has any, it can only be in connection with the lighter side of his pictures



"THE GREEN GODDESS" AS A FILM: MR. GEORGE ARLISS AS THE RAJAH AND MISS ALICE JOYCE AS LUCILLA.

A party arrive in the Rajah's State by air. They are received with courtesy, but soon learn that the Rajah proposes to forfeit the lives of the men in exchange for those of his brothers, who have been sentenced to be executed for a political crime in India; but will spare Lucilla—on terms. A message for help is sent by wireless, and airmen fly to the rescue.—[By Courtesy of Warner Brothers and Vitaphone.]

of trench life. For the dulling of the humorous effects does undoubtedly tend to blunt the sharpness of that edge between comedy and pathos which is one of the most poignant aspects of tragedy.

A ROYAL "MADMAN" ON THE SCREEN:

"LUDWIG II., KING OF BAVARIA"—
A FILM BANNED IN MUNICH.



THE "MAD" KING A PRISONER IN CASTLE BERG, NEAR THE LAKE WHERE HE WAS DROWNED: WILHELM DIETERLE AS LUDWIG.



THE IRON CHANCELLOR AS SEEN IN THE FILM PLAY: PRINCE BISMARCK ANSWERING THE KING'S LETTER.



RICHARD WAGNER AS IMPERSONATED ON THE SCREEN: THE GREAT COMPOSER WHOM LUDWIG II. BEFRIENDED.



ONE OF THE THREE MAGNIFICENT PALACES BUILT BY KING LUDWIG II. OF BAVARIA WHEN HIS MIND HAD BECOME UNBALANCED: THE CASTLE OF LINDERHOF AS SEEN IN THE FILM STORY.



THE "MAD" KING DECIDES TO BUILD A FANTASTIC CASTLE ENTIRELY DECORATED WITH SCENES FROM WAGNERIAN OPERA: KING LUDWIG II. (ON COUCH) CONSIDERING HIS ARCHITECTURAL PLANS.



AFTER REALISING ONE OF HIS DREAMS OF CASTLE-BUILDING: THE KING IN THE RICHARD WAGNER HALL OF HIS PALACE OF HOHENSCHWANSTEIN, WITH WALL-PAINTINGS OF WAGNERIAN CHARACTERS.



THE "MAD" KING WEeping FOR THE DEATH OF HIS OLD FRIEND WAGNER: LUDWIG II. IN ANOTHER OF HIS PALACES, THE CASTLE OF FALKENSTEIN, BESIDE A PAINTING OF "TRISTAN UND ISOLDE."

The new German historical film, "Ludwig II., King of Bavaria," in which the above scenes occur, has, we understand, been prohibited by the Censor in Munich. The "mad" King, as he is called, was born in 1845, and succeeded to the throne in 1864. In 1866 he took the side of Austria against Prussia. In 1871, after the Franco-Prussian war, he reluctantly offered the imperial crown to the King of Prussia under the compulsion of Bismarck, who actually drafted Ludwig's letter to King William. In the early years of his reign he formed an intimate friendship with Richard Wagner, whose operas were performed at Munich under his patronage. When his plan to build a great festival theatre for Wagner at Munich broke

down, through opposition, Ludwig conceived the idea of erecting such a theatre at Bayreuth, and in 1876 Wagner's "Ring des Nibelungen" was performed there for the first time, in the King's presence. Later, Ludwig began to show signs of an unbalanced mind, which took the form of wild extravagances, such as the building of a number of magnificent castles, decorated with Wagnerian scenes. The King was declared insane on June 8, 1886, and was placed under restraint. "On June 13, 1886 (says the "Encyclopædia Britannica"), he was drowned in the Starnberger See, together with his doctor, von Gudden, who had unwisely gone for a walk along with his patient, whose physical strength was enormous."

BOOKS OF THE DAY.

THAT the permanence of literature and history depends largely on the durability of paper is a fact often overlooked. Its importance is recalled in a wonderful book I have just been reading, about nature and human life, past and present, in Ceylon. I refer to "THE JUNGLE TIDE." By John Still. With Frontispiece (Blackwood; 7s. 6d.). Discussing archaeological research, the author reminds us that the value of anything found, as evidence for the historian, disappears immediately its place of origin is forgotten. When it is removed from a ruin to a museum, all record of its source is transferred to certain bits of paper—its label and a written report—

A war greater than the last (he points out), a period of decay of culture . . . or a fungoid disease of paper, any little accident like that might destroy utterly the evidential value of all that has ever been dug from the buried cities of the earth. . . . The history of our greatest poet is so far forgotten that one book has been published to prove he was Bacon, another to prove he was Lord Derby, and others to prove he was himself. Frail is human memory, but is paper less frail? And, save for those two rival frailties, nothing exists to prevent the jungle tide from rising again, and the ruins of London becoming nameless bunkers in golf courses.

Mr. Still combines an exquisite touch in word-painting and a power of vivid narrative with shrewd reflection on political and philosophical matters. His book, indeed, is a work of genius, but I find it a little difficult to classify. The fact is that it stands in a class by itself, for there are few modern writers on Nature and travel who can claim so high a standard of literary style, or can intersperse their chapters, as Mr. Still does, with poems of no mean quality. Here, perhaps, we have the secret of this book's unique charm—it is the work of a poet. In form it is not exactly a travel book in the ordinary sense, describing successive experiences from date to date and from place to place. It is rather a series of descriptive essays in reminiscent mood, and any allusion to chronology and the author's career occurs incidentally.

There is no preface to summarise the basis of experience on which his book rests, and it is not until almost the last page that, in refuting Maeterlinck's statement that white ants have rendered part of the island uncultivable, Mr. Still writes: "For nearly thirty years I walked most parts of Ceylon, and I believe he is entirely wrong as a historian: no part of Ceylon has been abandoned on account of white ants; but he may be right as a prophet. Calotermes, a white ant . . . has taken to tea as eagerly as planters hoped the Americans would when they outlawed alcohol." How odd, by the way, to find tea described as "a stiff little camellia bush"! I wonder whether my grocer knows that? The suburban matron, dipping into her tea-caddy, might resent being called a "Lady of the Camellias."

In subject-matter Mr. Still ranges over an immense variety of topics. In a few notes I made while going through the book (there is no index, unfortunately) references occur, among other things, to the mysteries of Sinhalese buried cities; to the immemorial religious associations of Adam's Peak, with its sacred footprint of Bhudda—a region which the author suggests should be made a sanctuary both for pilgrims and game; to snake-charmers and gypsies who (if they could write at all) could write the best of jungle books; to the road-making habits of elephants and a clearing in the forest believed to be an elephant's "bridal chamber"; to the author's own animal pets, including bears, leopards, and a pythoness; and to wild creatures and plants of every sort.

From the behaviour of two pet leopards, described as "the most lovable wild animals I ever knew," Mr. Still draws a political lesson. "They did not hunt at all, except in fun . . . but they did take possession of things and refuse to give them up. . . . for they obviously believed in private ownership like all other wild creatures and like all children from a few months old onwards. And yet there are people who preach Communism as though all nature did not deny it!" Mr. Still has a strong vein of humour, as in his account of a swarm of bees (no respecters of persons!) which, some twenty years ago, attacked a royal Duchess who was visiting Ceylon.

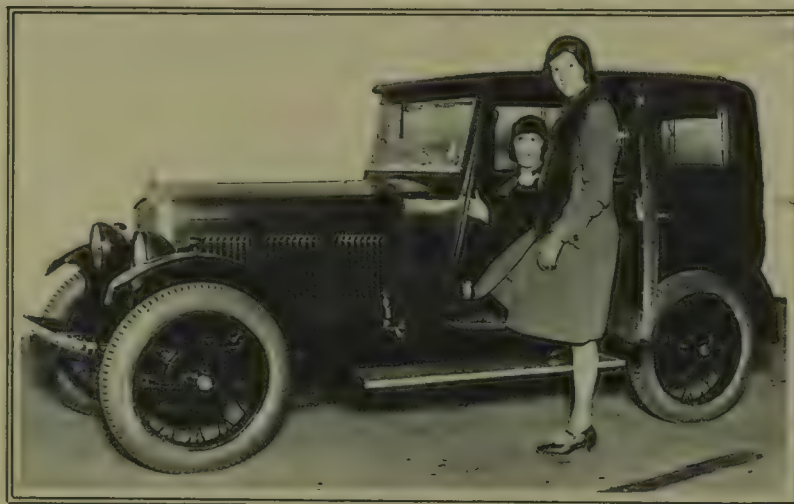
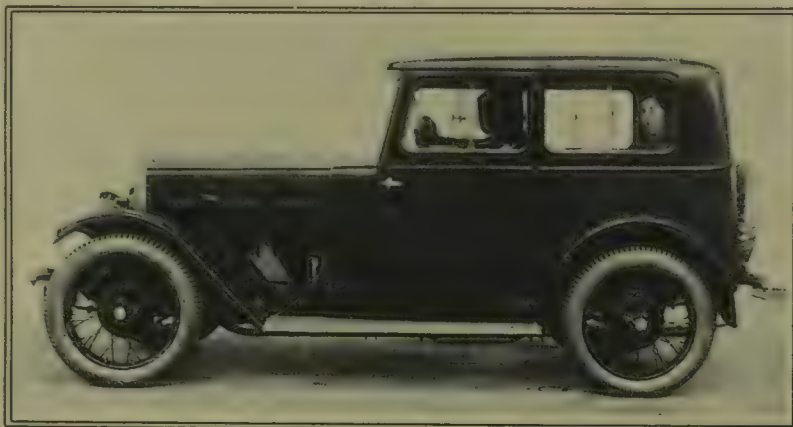
On that occasion, the Governor's daughter, looking down from a height above the scene, and ignorant of the cause, was amazed to see "her father, the representative of the King, pursuing his Majesty's sister-in-law and beating her with his hat."

Although more of a nature-lover than a sportsman, Mr. Still had many an encounter with bears, crocodiles, leopards, and other dangerous customers, not to be surpassed for thrills in any record of big-game hunting. Particularly

fine is his account of stalking a buffalo, to replenish the camp's empty larder. "Buffaloes have an instinctive habit of circling on their tracks to hunt the hunter. And in the end this happened. . . . In the evening light, in those dim aisles of the woods, he came charging gallantly, lance in rest, and died bravely, as he deserved to do. Some forms of slaying seem to me scarcely more chivalrous than laying down poison, but the death of that buffalo lies less heavily on my conscience than any other death I have caused, for he made me know fear more closely than any other opponent ever did."

Here and there, Mr. Still provides noteworthy material for the current controversy on "blood sports." Thus, after describing the shooting of a bear, he writes: "I was young in those days and bloodthirsty, I fear, or at any rate full of ardour for the chase. Afterwards I took to better things, and with the same trackers used to go out to see but not to kill, and found it far more interesting, quite as dangerous, and productive of a feeling of virtue . . . but at that time I was out to kill as many as I could of certain unfortunate forms of life's loveliness that have been cursed with the title of 'game,' or, more luckless still, of 'vermin.'" Elsewhere he says: "If men could bring their ethics of killing up to the level of the hunting animals and only slay for food, the jungle might retain its wonderful balance of life for centuries to come."

Mr. Still concludes with a short but striking passage on British rule in Eastern lands, more especially in India,



A CHALLENGE TO THE FOREIGN MANUFACTURER, MORE PARTICULARLY: THE REMARKABLE NEW SIX-CYLINDER SALOON, THE "WOLSELEY HORNET," PRODUCED BY SIR WILLIAM MORRIS AND SOLD AT £175.

This remarkable new British six-cylinder saloon car, which has been produced by Sir William Morris from the Wolseley factory, sells at £175, a price, it need hardly be said, which is astonishingly low. It is rated at 12 h.p., and seats four grown-up passengers comfortably. A maximum speed of seventy miles an hour is claimed; with a cruising speed of a mile a minute. On test, the car has given over thirty miles to the gallon. It is fitted with safety glass.

where, he points out, it "has coincided with an increase in the population of about one hundred million, and relative rolling back of the jungle tide. . . . British Imperialism (he continues) is dying. . . . It looks as though we were going to leave the Nessus shirt of Government by discussion behind us as our parting gift to the Asiatics we have ruled so long and so efficiently; and then to stand aside and watch them take the front rank in the eternal struggle with the jungle."

One phase of Indian life—the judicial system—is the subject of a very interesting book called "CRIME IN INDIA." With an Introduction on Forensic Difficulties and Peculiarities. By Sir Cecil Walsh (Benn; 10s. 6d.). As in his previous work, "Indian Village Crimes"—noticed here, I think, last year—the author has collected a number of typical cases (a dozen in all), telling the story of each crime and the development of the trial. The value of the book lies in the revelation of native mentality

rather than any of the actual details of the crimes, many of which are slightly gruesome or of a type which causes certain plays to be announced as "for adults only."

Describing that mentality, which it has been his main object to illustrate, the author mentions among its characteristics "duplicitous and cunning—indifference to human life, callous indulgence in false evidence and false charges, and lack of moral fibre, which daily manifest themselves among the millions of cultivators whom we govern. . . . The Indian villager (he continues), if left alone, is a law-abiding person, with unlimited faith in the authority and in the justice of British rule. He is easily led and easily misled, and is dangerous in crowds if aroused."

This last sentence, so apposite to the present situation, prompts me to dwell here not so much on the great criminological interest of this book, but on one or two other passages in the introduction bearing on the general question of our position in India. Sir Cecil Walsh, for instance, urges the maintenance of the system of English justice not merely in its forms but in its *personnel*. "My own conviction and anxiety on that matter," he writes, "are not the result of racial feeling but of experience—sometimes bitter experience. . . . I have seen signs of deterioration resulting from what is called Indianisation." Quoting Sir Harcourt Butler's assertion that "the High Court saves the Government ten thousand troops in each Province," Sir Cecil Walsh adds: "No finer testimonial could be given of the confidence felt by Indians in British justice and impartiality as personified by the High Court. But the statement proves more: it shows, and the fact is not realised by my countrymen at home, what an enormous part the criminal court and criminal law play in the lives and in the government of the Indian people." Later, he says: "Indians do not trust Indian tribunals. The provisions for applying to the High Court for the transfer of criminal cases are absurdly wide, and such applications are constantly made on the flimsiest and most childish grounds . . . but I never heard of an application to transfer a case from an Englishman."

There are lighter touches in Sir Cecil's picturesque account of Indian Law Courts, explaining why it was impossible to set out his twelve trials in the actual words, with cross-examinations, as in reports of cases in England. One reason is the inordinate length and discursiveness of the evidence. Here some amusing anecdotes occur regarding language difficulties. "The familiar howlers which Indians make of English," he mentions, "are nothing to those that some Englishmen make of Hindustani." Confusion arises again in translations from Urdu (the language used in the Sessions Courts), into English (that used in the High Court). "For instance, the negative 'not' in a long sentence is often represented by a dot. Thus the whole meaning may be reversed by its interpolation or omission." A Gilbertian touch!

In my literary court this week I had hoped to take several other interesting "cases"—all of a legal character. These, however, must for the moment be bound over to come up for judgment when required. The list is as follows: "THOU SHALT DO NO MURDER." By Arthur Lambton. Illustrated (Hurst and Blackett; 18s.); "BAR AND BUSKIN." Being Memories of Life, Law, and the Theatre. By Edward F. Spence, K.C. Illustrated (Elkin Matthews; 15s.); "FORTY YEARS AT THE BAR." Being the Memoirs of Edward Abinger, Barrister of the Inner Temple. Illustrated (Hutchinson; 18s.); and "FIFTY YEARS OF FAMOUS JUDGES." By Evelyn Graham. With Illustrations (John Long; 21s.).

In the category of travel I may also mention three notable books of cognate interest to "The Jungle Tide"—namely, "FOREST LIFE AND ADVENTURES IN THE MALAY ARCHIPELAGO." By Dr. Eric Mjöberg. Translated from the Swedish by A. Barwell. Illustrated (George Allen and Unwin; 12s. 6d.); "LIFE IN THE PACIFIC FIFTY YEARS AGO." By Alfred P. Maudslay. With an Introduction by T. A. Joyce, of the British Museum. Illustrated (Routledge; 10s. 6d.); and "TRAVELS IN THE CONGO." By André Gide. Translated from the French by Dorothy Bussy. Illustrated (Knopf; 15s.). At this point the court adjourns.—C. E. B.

A Delightful Example of Cecil Aldin: The Dog in Possession.

FROM THE PICTURE BY CECIL ALDIN, (COPYRIGHTED)



OUR DOGS: NO. 9—"THIS IS MY CHAIR!"

We add here another charming example of the art of Cecil Aldin to the series of drawings by that master of canine portraiture which we have been publishing from time to time, under the heading "Our Dogs." As an interpreter of doggy

character, Mr. Aldin is inimitable, and to this quality in his work he adds a masterly technique. The combined result is something that, in all his pictures, goes straight to the heart of everyone who claims friendship with "the friend of man."

Unique Relics of Islamic Art: 8th-Century Mosaics from Damascus.

In our issue of September 28 last we gave a double-page of illustrations, in monochrome, showing some of the wonderful and unique eighth-century mosaics which had just been discovered at Damascus by M. Eustache de Lorey, Director of the Institut Français d'Archéologie et d'Art Musulmans in that city. Copies of these mosaics in colour, made by pupils of the School of Modern Arabian Art (an annexe of the French Institute at Damascus), were then exhibited in Paris, at the Musée des Arts Décoratifs in the Louvre. We are now enabled to reproduce here one of the most striking and elaborate examples of these very interesting mosaics, together with two fragments showing typical detail in the representation of trees and running water. The beauty of the architectural design and the delicate shades of colouring are very remarkable. In an article written for us in collaboration with M. Georges Salles, Curator of the Louvre, giving the history of the mosaics and an account of their discovery, M. de Lorey says: "When the Omeiyad Caliph Walid I. (705-715) transformed the Byzantine Church of St. John at Damascus into a mosque, he had it adorned with mosaics of which Arabian historians and travellers of the Middle Ages have left us marvellous descriptions. But, with the exception of some fragments which were greatly damaged by time, nothing seemed to remain of these works. They were supposed to have been destroyed by fires caused by revolts and invasions. After some soundings beneath layers of whitewash with which the walls of the courtyard of the

[Continued below.]

some of the designs of cubic houses in these eighth-century mosaics at Damascus, it may be of interest to recall that, on a double-page in our issue of November 23 last, we reproduced, likewise in colour, some remarkable mosaics dating from two centuries earlier, recently discovered at Jerash in Transjordan, with architectural designs representing buildings in various Egyptian cities, including Memphis and Alexandria. These sixth-century mosaics were found on the sites of ancient churches at Jerash, excavated last year by a joint expedition from Yale University and the British School of Archaeology in Jerusalem. Topographical mosaics were probably not uncommon in the sixth century, but those at Jerash are believed to be the first found on floors. Although the architectural style of the designs is less fantastic than the wall mosaics at Damascus, there is a cubic element in them, as well as representations of trees and water, presenting many points of comparison with the later work. While the Damascus mosaics show the influence both of Alexandria and Byzantium, some critics consider them the work of local artists in Syria. In many details, they are reminiscent of the French Impressionist painters. The juxtaposition of blues and greens in foliage suggests the work of Cézanne.

FOUND IN A MOSQUE AT DAMASCUS FORMERLY THE BYZANTINE CHURCH OF ST. JOHN AND TRANSFORMED FOR MOSLEM WORSHIP BY THE CALIPH WALID I. (705-715): ONE OF THE MOSAICS WITH WHICH HE ADORNED THE BUILDING—A DESIGN OF FANTASTIC ARCHITECTURE INCLUDING A PAVILION WITH ACANTHUS-LEAF ROOF.



DETAIL FROM ONE OF THE DAMASCUS MOSAICS: A TREE BESIDE FLOWING WATER.

mosque were covered, I became convinced that some important remains of the ancient decoration were still extant. In 1928 the work was undertaken under my direction. So far, a surface of over 500 square metres has been brought to light. The largest panel measures 35 metres (about 113 ft.) in length by 7.50 metres (about 24 ft.) in height. These mosaics, which date from the eighth century, constitute one of the most important monuments for the study of the pictorial art of the ancients. The whole effect which they present is quite unique in Syria, and even surpasses by its realism and variety the celebrated decoration of the Mosque of Omar in Jerusalem. The buildings, which are depicted amid parks and orchards enlivened by flowing water, are of the most surprising fantasy; some of them, in which are cubic houses, with sharply defined blue and mauve shadows, recall the Alexandrine taste; others, abounding with elaborate ornament, seem to be imaginary dwellings, in which, moreover, the artist seems to have been inspired by the Byzantine vogue of colour. It is only the complete lack of human forms that shows the orthodox spirit of the Mussulman prince who commissioned these works. Some unimportant restorations date from the thirteenth century, and an inscription states that they were made under the Sultanate of the Beybars. They are, however, quite obvious, as the art of mosaic had greatly degenerated since the Omeiyad period." In view of M. de Lorey's allusion to "the Alexandrine taste" suggested by

[Continued above on the right.]



WITH DELICATE SHADES OF COLOURING: ANOTHER REPRESENTATION OF A TREE BESIDE A RIVER IN A DAMASCUS MOSAIC.

GANDHI BREAKING THE SALT LAWS: THE CIVIL DISOBEDIENCE IN INDIA.



1. GANDHI AND FOLLOWERS DISOBEDIENT AT THE APPOINTED HOUR: THE MAHATMA (MARKED BY AN ARROW) WATCHING HIS VOLUNTEERS SCOOP UP SAND AND SALT WATER AT DANDI AND THUS DEFY THE INDIAN GOVERNMENT.

Mahatma Gandhi duly broke the Salt Laws of the Indian Government at Dandi at 6.30 on the morning of April 6; that is to say, at "the appointed time for beginning civil disobedience throughout India." At the chosen moment, he stooped down and scooped up a handful of sand and salt water, so technically collecting salt within the meaning of the Salt Tax Act. Then he returned to his bungalow. A little later eighty-two volunteers, who had marched with him from Ahmedabad, proceeded to imitate his example, for the most part at a

2. ANOTHER METHOD OF BREAKING THE SALT LAWS: BOMBAY FOLLOWERS OF MAHATMA GANDHI WITH BUCKETFULS OF SEA-WATER WHICH THEY BOILED IN ORDER TO "MAKE" SALT AT MAHALAKSHMI.

neighbouring creek where the salt deposits are thicker than on the beach. Thus the campaign of civil disobedience opened. As we have noted, Mahatma Gandhi himself is seen in the upper of our two photographs. He is the bare-bodied, bare-headed figure in the middle distance on the left. In the lower photograph, Mr. K. F. Nariman, leader of the first "watch" of Civil Resisters and a practising Advocate of the Bombay High Court, is seen in the centre background. He is the bare-headed figure wearing spectacles.

THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



SHOWING THE GREAT HEIGHT OF HER HOLLOW MAST: "SHAMROCK V," THE LATEST CHALLENGER FOR THE "AMERICA'S" CUP.

"Shamrock V" was launched on April 14—of course, without her mast. This has since been fitted. It is hollow, and of pieces of silver spruce glued together, and, in all probability, it weighs no more than three-fifths of the amount of the solid Oregon mast in a twenty-four metre yacht. —Wales beat France at the Colombes Stadium, Paris, on the afternoon of April 21, by two dropped goals and one try (eleven points) to nil. England thus retains the International Championship—with five points, against the four points each of Wales, France, and Ireland, and the three

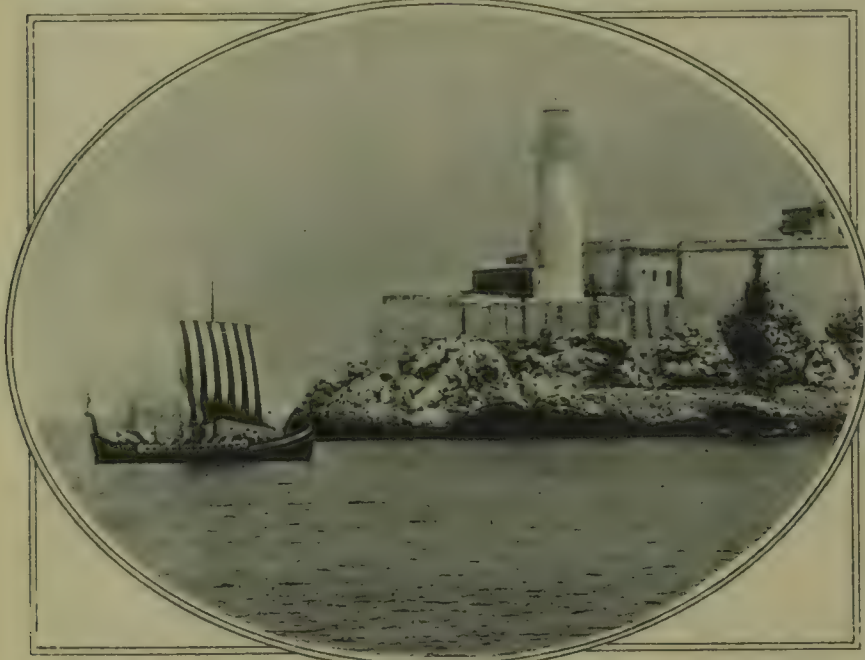


THE DECISIVE WALES v. FRANCE RUGBY FOOTBALL MATCH: PLAY DURING THE GAME AT THE COLOMBES STADIUM, PARIS.



AN "ENTIRELY UNRECORDED" PORTRAIT BY REMBRANDT TO BE SOLD BY AUCTION: THE PAINTING.

points of Scotland.—It was announced the other day that Messrs. Sotheby would sell by auction, on May 14, an entirely unrecorded portrait by Rembrandt. In the Catalogue this is described as: "Portrait of a gentleman . . . Signed and dated 1658. Canvas 44 inches by 33 inches." And there is the note: "So far as can be traced this is an entirely unrecorded portrait by Rembrandt, painted according to the date inscribed on it during the very late period of his career now so greatly valued by collectors. It was bought by the late Mr. George Folliott."



A REPLICA OF AN ANCIENT VIKING SHIP FOLLOWS THE ROUTE OF COLUMBUS TO CUBA: THE "ROALD AMUNDSEN" SAILING PAST MORRO CASTLE TO HAVANA HARBOUR.

Captain Gerhard Folgero, with three companions, set out in May of last year in the sixty-foot ship, "Roald Amundsen" (a replica of the ancient Viking vessels), and sailed to Spain. Later—on February 8 of this year—he once more set out, and sailed the course followed by Columbus when he voyaged to Cuba, starting, as did Columbus in 1492, at Palos de la Frontera, and on



THE PRINCE OF WALES'S "SAFARI" IN EAST AFRICA: UNITS OF THE FLEET OF WOLSELEY CARS USED BY H.R.H. DURING HIS HUNTING IN KENYA.

the fifty-fourth day sighting Cuba.—The Prince of Wales, on "safari" from Nairobi, had at his disposal a fleet of Wolseley six-cylinder cars. These took him and his party through the lion country into the very heart of the bush and did their work admirably. A photograph of the Prince at tea in a bush camp is on another page in this issue.



THE BUFFALO-CARTS DISPUTE IN INDIA: A BARRICADE OF CARTS BLOCKING THE TRAFFIC AT THE HOWRAH BRIDGE, CALCUTTA, DURING THE DEMONSTRATIONS.

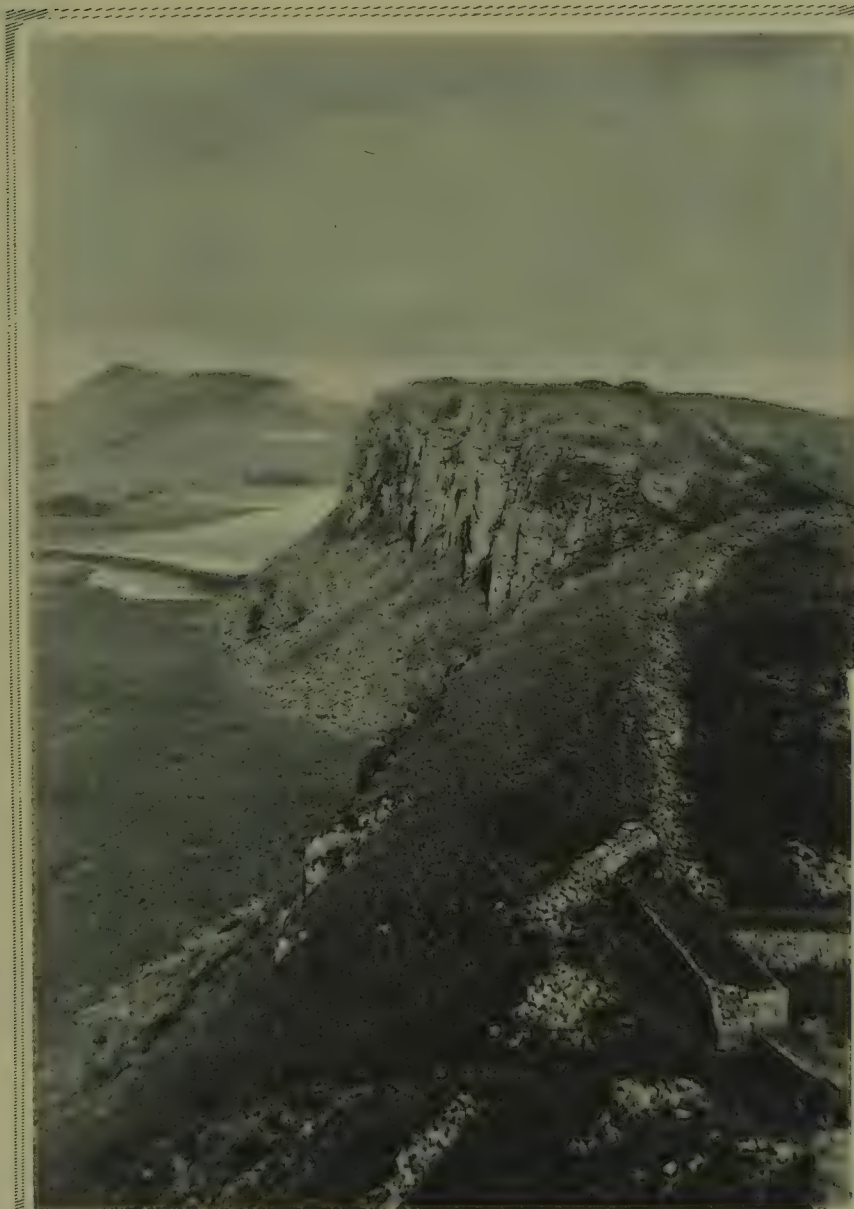
Serious clashes arose in Calcutta between drivers of buffalo-carts and the authorities, and there was dangerous rioting, notably in the neighbourhood of the Howrah Bridge. Five Indians were killed and a hundred persons were injured. Chiefly, the drivers objected to the ordinance restraining them from working their beasts during the hottest hours. In connection with this affair, it



THE BUFFALO-CARTS DISPUTE, WHICH LED TO DEMONSTRATIONS IN WHICH FIVE INDIANS WERE KILLED: DRIVERS AND RIOTERS CHECKED AT HOWRAH BRIDGE.

may be noted that, on April 4, the Bengal Government, having received a deputation from the Carters' Union, suspended for a fortnight the regulation reducing the permissible load for buffalo-carts, and promised an inquiry into other of the drivers' alleged grievances. The rule to give buffaloes a rest during the hottest hours has been in force for the past four years.

HADRIAN'S WALL—AND QUARRYING: IN THE THREATENED AREA.



IN THE AREA SAID TO BE MENACED: LOOKING TOWARDS HOTBANK CRAG—IN THE RIGHT FOREGROUND, THE ROMAN WALL (DESCENDING THE HILL) AND A CORNER OF CASTLE NICK; AND, IN MIDDLE DISTANCE, PART OF THE LATER WALL.



SHOWING HOW THE WALL IS ALWAYS AT THE HIGHEST PARTS OF THE RIDGE: LOOKING WEST NEAR HOUSESTEADS (THE ANCIENT BORCOVICIUM, OR BORCOVICUS), IN NORTHUMBERLAND.



WHERE, IF THE QUARRYING IS CARRIED OUT, THE WALL MAY BE LEFT STANDING ON A KNIFE-LIKE CLIFF: LOOKING WEST TOWARDS WHINSHIELD—A FINE SECTION OF THE WALL.



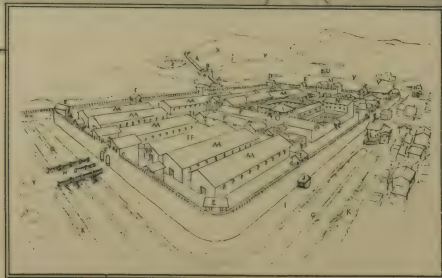
PART OF THE "WAVE CREST" OF THE FAMOUS GREAT WHIN SILL: A PHOTOGRAPH IN THE FIVE-MILES BY ONE-MILE AREA WHICH IS LIKELY TO BE QUARRIED FOR ITS VALUABLE BASALT.



SAID TO BE THREATENED BY QUARRYING OPERATIONS: A GENERAL VIEW OF HOUSESTEADS, WHOSE ROMAN FORT ON HADRIAN'S WALL WAS PRESENTED TO THE NATIONAL TRUST THIS YEAR.

As is noted under the double-page reconstruction picture in this issue, it became known recently that a company was proposing to quarry the Great Whin Sill in the neighbourhood of Shield-on-the-Wall, Peel Crag, and Housesteads (the ancient Borcovicium, or Borcovicus), in Northumberland, and there appeared to be a danger not only that the landscape around Hadrian's Wall would be disfigured, but that the Wall itself would be left standing on the edge of a high cliff inaccessible from the south. As noted in our issue of January 18 last, the finest Roman fort on the Wall (that is to say, that of Housesteads), has been presented

to the National Trust by Mr. J. M. Clayton; and a little before that the whole Wall was scheduled as an ancient monument by the Office of Works. That notwithstanding, it would seem that surface rights over an area of about five miles long and a mile wide will be quarried for the basalt. Those responsible for this commercial scheme have stated that the Roman remains will not be interfered with; but there have been questions in the House, and Mr. Lansbury decided to visit the Wall on Wednesday, April 23. Our photographs, it should be added, were taken within the area of the projected operations.



A. Section of the Wall abutting on the north-east angle of the Fort of Borcovicium.
 B. Sallyport or fortified gate. C. North gate of fort, opening on precipitous slope.
 D. Furest defending north-east corner of fort, where the Wall joins it. E. Similar
 turrets at regular intervals on rampart wall; used as guard-rooms or sentry-boxes.
 F. West gate (*Porta decursum*) opening on the military way which follows the Wall
 along its whole course. The road entered the fort through this gate, after crossing
 the double ditch by a wooden bridge, and passes under the double arch between
 the two fortified flanking towers. G. Double ditch, which stops at the foot of the inner
 side of the Wall. (The Wall forms the northern wall of the fort.) H. Bridge
 over the double ditch, which contains no water. I. Ledge or terrace between
 rampart and ditch. J. Postern. K. Glacis. L. South gate, opening on road
 leading to and through the *Vallum*. M. East gate, from which the military way
 issued. N. Commandant's house (*Prætorium*), including look-out tower (O). O.
 Look-out tower. P. Headquarters (*Principalia*), including the commandant's house
 (*Prætorium*), and adjoining buildings—offices and officers' quarters. Q. Colonnaded
 forecourt (*atrium*) opening on *Via principalis*, and inner court beyond *atrium* through
 colonnade. R. Small Temple of Mars, wherein the cohorts' standards were deposited.
 S. Large sandstone trough for water. T. T. Granaries. U. Roman well near small
 stream (Knag Burn), flowing from outside and under the Wall. V. Bath-house.
 W. Paved prom. (P). Y. Military way. Z. Quarry. AA. Barracks. BB. Forge.
 CC. Armoury. DD. Bakery. EE. Forum. FF. Workshop. GG. Lime-kiln.
 HH. Continuation of Roman wall.

WHERE QUARRYING MENACES OUR CHIEF ROMAN MONUMENT: FORT BORCOVICIUM ON HADRIAN'S WALL—A RECONSTRUCTION OF ITS ORIGINAL ASPECT SOME 1600 YEARS AGO.

A chorus of indignant protest arose recently when it became known that a vast quarrying scheme is in hand which, while not actually destroying Roman ruins, would spoil the surroundings of the finest part of Hadrian's Wall—our greatest Roman monument. The district threatened includes the remains of the great fort at Housesteads, known in Roman times as Borcovicium (or Boreovicium), which is shown in Mr. Forestier's very interesting reconstruction drawing in its original aspect. (A double-page of photographs illustrating this section of the Wall appeared in our issue of January 18 last, after it had been announced that Mr. J. M. Clayton, the owner, had presented Borcovicium to the National Trust.) In drawing public attention to the quarrying scheme, the Society of Antiquaries of Newcastle-on-Tyne stated: "It is estimated that 100,000,000 tons of whinstone will eventually be available within the area over which the company has secured control. If this, or any appreciable part of it, is quarried away, the landscape will be transformed . . . for the remains of the Wall will be left on the edge of high cliffs, quite inaccessible from the south, and standing out against the skyline as a monument to this generation's vandalism. . . . It should be acquired by the State and maintained by H.M. Office of Works. . . . It appears that the present Ancient Monuments Protection Acts are insufficient to protect it from such an attack. If so, the State should take legislative action." The Society's protest was supported by many leading public men. Questions were asked in the House of Commons; and, later, it was announced that Mr. George Lansbury, First Commissioner of Works, had arranged to visit the district himself on April 23, in order to make personal investigations.—[RECONSTRUCTION DRAWING, MADE SPECIALLY FOR "THE ILLUSTRATED LONDON NEWS," BY A. FORESTIER, THE WELL-KNOWN ARCHEOLOGICAL ARTIST. COPYRIGHTED.]

**THE 1930 "DERBY" OF PIG-STICKING IN INDIA :
THE KADIR CUP COMPETITION, THE BEST-KNOWN EVENT OF ITS KIND,
WHICH DATES FROM 1869.**



SEEKING TO GAIN THE FIRST SPEAR: RIDING A BOAR IN THE SHERPUR NULLAH DURING THE KADIR CUP, WHICH WAS RUN FROM MARCH 20 TO MARCH 22 LAST, AND IS A SPORTING EVENT DATING FROM 1869.



ONE OF THE COMPETING TEAMS SETTING OUT AT RAFATPUR: PIG-STICKERS OF THE HUSSARS, WHO KILLED SEVERAL LARGE BOARS.



BEHIND THE LINE OF BEATERS: SPECTATORS ON ELEPHANTS KEENLY INTERESTED IN WATCHING THE PROGRESS OF THE HUNTING AND THE GAINING OF "FIRST SPEARS."



THE 1930 WINNER OF THE KADIR CUP, THE "BLUE RIBBON" OF PIG-STICKING: CAPTAIN McA. RICHARDS—ON MANIFEST.

CONCERNING the Kadir Cup, the "Britannica" notes: "The word 'Kadir' (pronounced 'Karder') merely means the old bed of a large river. . . . A large part of the Ganges Kadir has been controlled by the Meerut Tent Club since before the Mutiny, and the Kadir Cup is run annually in March in this country. Competitors may enter two horses, but not more. Heats of three are determined by lots, and the gainer of the first spear in each heat qualifies for the second round, and so on to the semi-final and final heats."

To quote the "Britannica" again: "A large area of land is controlled and hunted by a 'Tent Club,' which corresponds to a Hunt in England. . . . There are two methods of hunting. Where the whole country is covered with girth-high grass and jhow (tamarisk) a long line of beaters advances, while the 'spears' ride with the line. These are divided into 'heats' of three or four, and only one heat may ride a boar that is put up, or 'reared,' by the beaters, the heat nearest the boar taking the hunt. The rider who gains 'first spear,' that is, who spears the boar first, claims the head and tusks as his trophy. But where the



SPECTATORS ON ELEPHANT-BACK STATIONED IN THICK JUNGLE: ONLOOKERS—THE UMPIRE AMONGST THEM—WATCHING THE COMPETITORS IN THE KADIR CUP OF THIS YEAR.

boar inhabits thick patches of unridable jungle . . . the heats wait in hiding outside while beaters drive out the boar."

THE FIRST PHOTOGRAPH OF THE PRINCE OF WALES ON SAFARI: H.R.H. IN KENYA.



THE PRINCE OF WALES AT TEA IN A BUSH CAMP: HIS ROYAL HIGHNESS NEAR KIU WHILE ON ONE OF HIS HUNTING EXPEDITIONS IN EAST AFRICA—WITH CAPTAIN ANDERSON, THE ELEPHANT-HUNTER (LEFT), AND CAPTAIN FINCH-HATTON.

This photograph of the Prince of Wales in Kenya is the first picture of its kind to reach this country. It was taken on one of his Royal Highness's hunting expeditions, and shows him at tea in his bush camp, near Kiu; with Captain

Anderson, the Kenya elephant-hunter, and Captain Finch-Hatton, who arranged the "safari." It may be added that the Prince is now on his way back home. He left Cairo on the evening of April 20, for Port Said, to embark for England.

THE SIGNING OF THE NAVAL TREATY BY THE FIVE POWERS: A HISTORIC SCENE.



THE LAST MEETING OF THE NAVAL CONFERENCE, IN ST. JAMES'S PALACE, ON APRIL 22: MR. RAMSAY MACDONALD, THE PRIME MINISTER, CHAIRMAN OF THE CONFERENCE, REVIEWING THE WORK ACCOMPLISHED.

The closing session of the London Naval Conference was held at St. James's Palace on the morning of April 22. Delegates of the five Powers (that is to say, America; France; Great Britain, with the British Dominions and India; Italy; and Japan) signed the Treaty, but, at all events for the moment, one part of it concerns only three Powers (the U.S.A., Japan, and Great Britain). This section is so arranged that, if France and Italy agree later, it can be amended. At the

meeting, Mr. Ramsay MacDonald, as Chairman of the Conference, presided. He reviewed the work accomplished, and, in the course of his concluding remarks, said: "We have gone as far as we can go at present. . . . Compared with Washington or Geneva, we have progressed far. Compared with our desires, we are still short. This is but another stage, and the work will have to be continued. We must go on tackling the problems which have baffled us."

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



THE F.A. CUP FINAL: HUDDERSFIELD TOWN.



THE F.A. CUP FINAL: ARSENAL.

SIR EDWARD POLLOCK.

Died on April 14, aged eighty-nine. For thirty years an Official Referee of the Supreme Court. Retired 1927. First entered the medical profession (F.R.C.S. 1860). Called to the Bar in 1872.

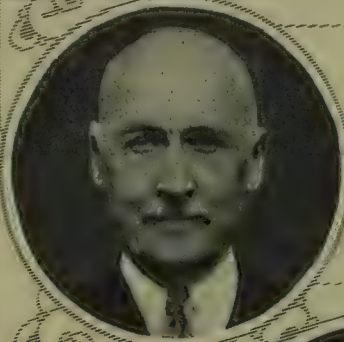


In the back row (from left to right) are J. Chaplin (trainer), Jackson, Redfern, Wilson, Turner, Naylor, Campbell, Davies, Clem Stephenson (manager). In front are Mangnall, Goodall, Lewis, Raw, and Smith.

In the back row of this photograph (reading from left to right) are A. Baker, Seddon, Haynes, Lewis, Freedy, Halliday, John, Hapgood. In front are Hulme, Williams, David Jack, Lambert, Parker, James, Bastin, and Jones.

COUNT DE LA VAULX.

Famous airman. Killed in a flying accident at Jersey City on April 18. President of the Fédération Aéronautique Internationale. Born in 1870. A pioneer in balloons, dirigibles, and aeroplanes.

**SIR WEST RIDGEWAY.**

Died suddenly on April 16, aged eighty-five. A distinguished servant of the Crown who became well-known in the business world. Began as a soldier; then was a diplomat; then a politician and a business man.

**MR. CROSBIE GARSTIN.**

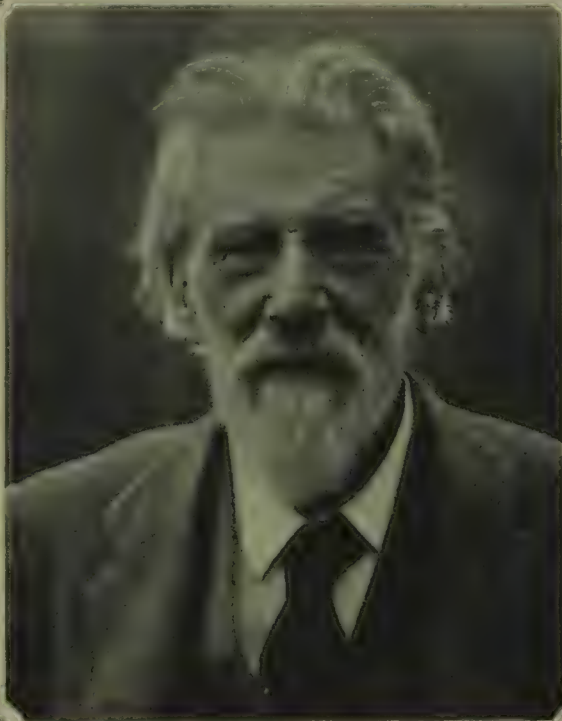
Well-known author. Accidentally drowned in Salcombe Harbour, Devon, on April 20. Born on May 7, 1887. Worked in U.S.A. and Canada, and in South Africa; then in War. Wrote novels and verses.

**LADY GLANELY.**

Died suddenly on April 17, aged fifty-four. Wife of Lord Glanely, the racing owner. Married Mr. W. J. Tatem in 1897. Was Miss Ada Mary Williams, daughter of the late Mr. Thomas Williams. Much interested in horses.

**MR. ROBERT BRIDGES, O.M., THE POET LAUREATE.**

Mr. Robert Bridges, who died on April 21, at the age of eighty-five, was appointed Poet Laureate in 1913. His last work, "The Testament of Beauty," was perhaps his greatest. As Laureate, he was much criticised—less for what he wrote than for what he did not write on official occasions.

**MR. CHARLES SCRIBNER.**

Died on April 20, aged seventy-six. Head of the famous publishing firm of Charles Scribner's Sons. Founded "Scribner's Magazine." Had been in the family firm since 1875. A Director, National Park Bank.

**MR. J. M. SEN GUPTA, THE SWARAJIST MAYOR OF CALCUTTA.**

Mr Sen Gupta, it will be recalled, was sentenced to ten days' simple imprisonment on a charge of having made a seditious speech at Rangoon. That was in March. On April 12, at Calcutta, he read from books prohibited by the Government as seditious, and was arrested. Two days later he was sentenced to six months' rigorous imprisonment. He refused to offer any defence.

**PUNDIT JAWAHARLAL NEHRU, THE PRESIDENT OF THE INDIAN NATIONAL CONGRESS—WITH HIS YOUNGEST SISTER.**

Pundit Jawaharlal Nehru was arrested at Cheeki Railway Station, near Allahabad, on April 14, on a charge of violating the Salt Act. He is a chief leader of the extremist politicians in India, and son of the rather more moderate Pundit Motilal Nehru. Rioting in Calcutta during a "day of mourning" was one of the consequences of the arrest.

**SIR GORDON GUGGISBERG, GOVERNOR OF BRITISH GUIANA.**

Sir Gordon Guggisberg, who died at Bexhill on April 21, in his sixty-first year, was a most able Governor of the Gold Coast Colony, which he administered from 1919 to 1927. During the European War he re-joined the Army, and did work of outstanding value. He became Governor of British Guiana in 1928. He married the well-known actress, Miss Decima Moore (C.B.E., 1918) in 1905.



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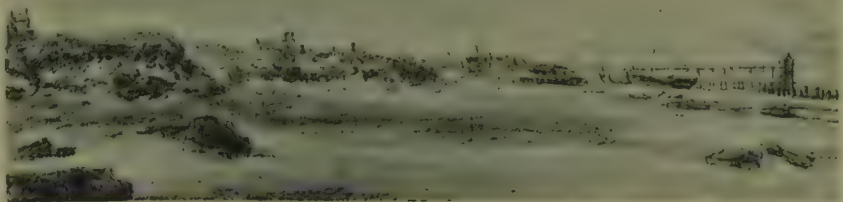
WILLS'S

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METHODS OF THE MASTERS: FAMOUS DRAWINGS BY GREAT PAINTERS.

REPRODUCED BY COURTESY OF MESSRS. C. G. BOERNER, LEIPZIG.



BY JACOB VAN RUISDAEL (1628/29-1682): "DUNES ON THE SEASHORE; IN THE BACKGROUND, A VILLAGE (PELLEN?)."



BY JAN VAN GOYEN (1596-1656): "A WIDE RIVER, WITH A SAILING-BOAT AT ANCHOR—FOREGROUND, A LANDING-STAGE."



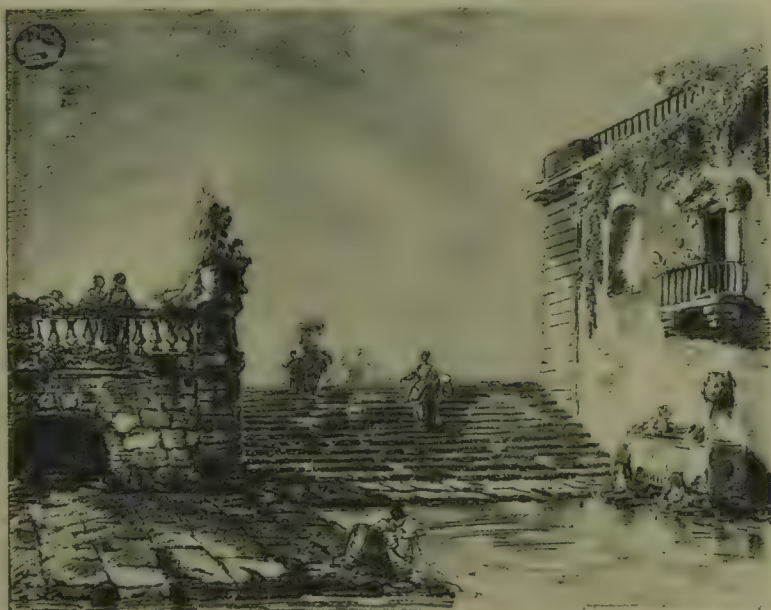
BY GIOVANNI BATTISTA TIEPOLO (1693-1770): "THE MIRACULOUS CRUCIFIX OF POVEGLIO."



BY A VENETIAN OF ABOUT 1540-1550, AND BY SOME ATTRIBUTED TO PAOLO VERONESE: "HEAD OF A BEARDED MAN."



BY JEAN BAPTISTE GREUZE (1725-1805): "LISTENING TO A GIRL READING ALOUD FROM A BOOK."



BY HUBERT ROBERT (1733-1808): "A WASHERWOMAN, WITH A BOARD—ON THE RIGHT, A HOUSE-WALL WITH A BALCONY; ON THE LEFT, A TERRACE."



BY ANTONIO CANALE, CALLED CANALETTO (1697-1768): "VIEW OF ST. MARK'S SQUARE, VENICE—IN THE BACKGROUND, THE CAMPANILE."

We reproduce on this page certain of the very interesting "lots" which are to figure in an auction sale of drawings from the fifteenth century to the eighteenth, which is to be held by Messrs. C. G. Boerner, in Leipzig, on May 9 and 10. With regard to them, the following notes will be of interest: The Jacob van Ruisdael is 26.2 centimetres high and 43 centimetres wide. It is in black chalk and lead, with red wash.—The Jan van Goyen is 17.5 cm. high and 27.5 cm. wide. It is in chalk and grey wash. Below (on the left) is "VG 1653."—The Tiepolo is 44 cm. high and 27.5 cm. wide. It is in black chalk, with a little white, on blue paper.—The "Head of a Bearded Man" is in black, red,

and white chalk on greenish-grey paper. It was attributed to Bassano in the eighteenth century, and it bears upon it the name "Bassano," evidently written at that period. It appears more likely that the artist was Lotto, or the young Paolo Veronese, and Clark writes: "There is much of the young Veronese in this head, both in handling and conception. The crumbling white on the cheek and forehead is typical."—The Greuze is a water-colour, and is 32 cm. high and 25.6 cm. wide.—The Hubert Robert is in red chalk, with wash and a little water-colour. The height is 28.4 cm.; the width 36 cm.—The Canaletto is about 35 cm. high and about 59 cm. wide.

HOW THE ANCIENT EGYPTIANS DID THE THINGS WE DO TO-DAY.

VI.—HIEROGLYPHS.

By S. R. K. GLANVILLE, M.A., of the Department of Egyptian and Assyrian Antiquities, British Museum. (See Illustrations on the Opposite Page.)

The following article concludes the series written specially for us by Mr. Glanville, condensing his Royal Institution lectures on "How Things Were Done in Ancient Egypt." The five preceding articles appeared, respectively, in our issues of February 22, March 8, 15, and 29, and April 12.

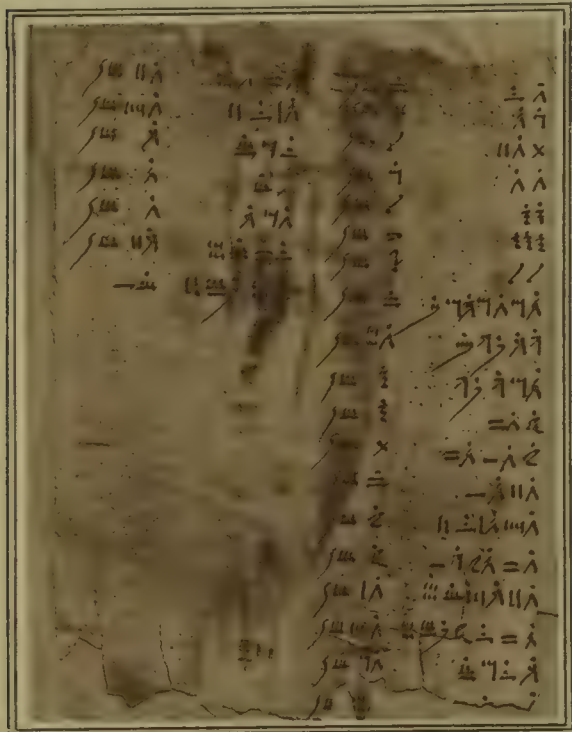
THE ancient Egyptian language was still being spoken by Christian Egyptians as late as the seventeenth century A.D.; it is still in use to-day in the liturgies of Coptic churches from one end of Egypt to the other, where it is written in Greek characters, with the addition of five others borrowed

it evokes the same form of expression from all who see it. By juxtaposing two or three single drawings of common concrete phenomena, an idea could be presented which would be interpreted by everyone in the same words. Only fairly straightforward substantives can be so expressed, however, together with a few of the most essential verbs—unless we assume that everybody is an artist of some ability; writing would be a very elementary business if we could only get as far as expressing, e.g. "Man driving ox." The step which enabled the Egyptians to turn a clumsy manœuvring of pictures into a highly developed (if complicated) writing, and eventually to evolve an alphabet, was the discovery of the principle of the rebus.

Few people can have failed to come across examples of this favourite device of mediæval builders. A familiar one at Oxford is the name of Thomas Beckington, on a part of Lincoln College built with funds left by him. His rebus, carved in relief in two places, is a *beacon in a tun* (or barrel). This principle the Egyptians applied to their simple pictures, so that a given picture represented not only the word whose meaning was expressed by the picture, but also any other word, or part of a word, which had approximately the same sound. Further, as they did not in general attempt to express the vowels, they obtained a far greater range for each sign than we should in English by the same method, since a sign representing a word of two consonants enclosing a vowel might be used to express any combination of the two consonants in the same order with any vowels between, before, or after them. It will be seen that, as soon as this stage is reached, the greater part of the signs used no longer have a pictorial value (though still pictures) at all, but are purely phonetic in the context in which they occur. Hieroglyphic writing, however, never entirely lost its pictographic character for two reasons: first, a certain number of the genuine picture-signs (representing the word which conveyed the meaning of the picture) were retained as such in addition to having derived phonetic values; secondly, since so many words with entirely different meaning but similar sounds might be spelt the same way, it was often more convenient to add to the phonetic writing a "determinative" picture-sign which suggested the general meaning of the word.

The extension of signs made possible on the foregoing principle was not sufficient by itself for every need of writing; since most Egyptian words consisted of two or more consonants (and attendant vowels),

the phonetic values obtainable by picture-signs representing them would consist of syllables, not single consonants, and hence a very large and unwieldy number of signs would be required to meet every conceivable combination of consonants. A number of words, however, consisted of one ordinary consonant



HALF OF A DUPLICATE COPY OF MATHEMATICAL TABLES, CONSISTING OF A SERIES OF ADDITIONS OF FRACTIONS, WRITTEN IN HIERATIC ON LEATHER. (ABOUT 1650 B.C.)

By Courtesy of the Trustees of the British Museum.

from the latest development of hieroglyphic writing. The latest recorded use of Egyptian hieroglyphs is in an inscription on a stela of Diocletian (end of the third century A.D.), discovered last year by the Egypt Exploration Society. These dates will serve to emphasise the distinction between the Egyptian language and the hieroglyphic signs with which it was written. Egyptian hieroglyphs—"hieroglyphic"—is a writing, not a language; it is essential to keep this distinction in mind, because the hieroglyphs are developed from a pictographic form of communication in which writing and language were one and the same—a very different state of affairs. Language and its correlative writing are by no means the only form of communication to-day. In modern warfare a man advancing with a white flag conveys a definite message to the onlooker, without spoken or written words. Coming nearer to the idea of pictographic script, we have in the modern silent cinematograph film, with its minimum of caption, a close parallel to the earliest pictorial representation from Egypt: in both cases a definite story is communicated without the medium of spoken or written words.

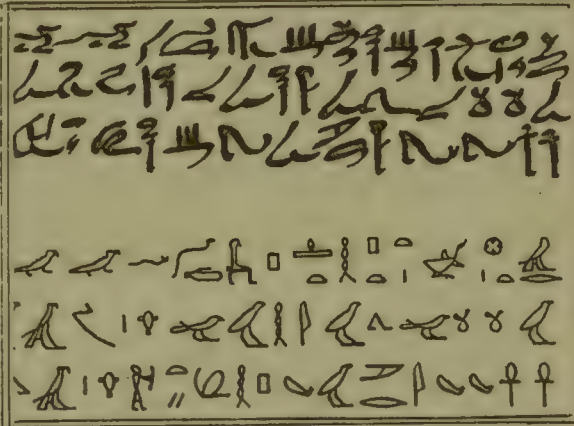
Such a method of conveying information had obvious limitations. No film can entirely neglect captions. Similarly, the predynastic Egyptians might commemorate a military success by carving a series of pictures on a slate palette depicting the conquering king leading foreigners captive, thus expressing a general idea capable of being grasped immediately by everyone who saw the palette, without the mediation of a common verbal formula. But he must have soon felt the need of a caption to express a definite fact which would localise the general idea; in the case we have taken, for instance, to state the name of the conquered people. The step from pure pictorial representation to caption was the beginning of writing.

It was not a difficult step: children are frequently taught both to speak and to write by means of drawings of everyday objects and animals, with their names attached. If a drawing is sufficiently simple,



AN EXAMPLE OF BEAUTIFUL AND DETAILED CARVING OF HIEROGLYPHS IN STONE, FROM THE TEMPLE OF SETI I. AT ABYDOS. (ABOUT 1320 B.C.)

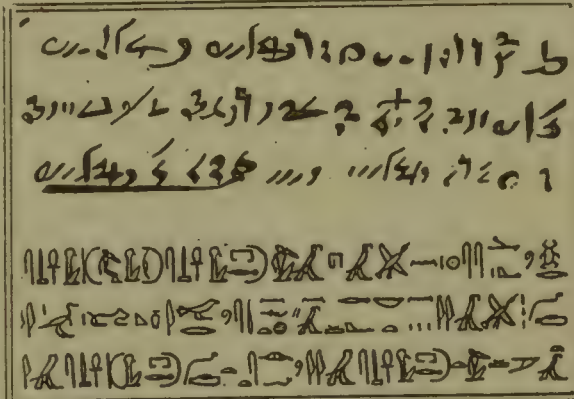
By Courtesy of the Egypt Exploration Society.



AN EXAMPLE OF LITERARY HIERATIC WRITING OF ABOUT 1800 B.C., WITH A TRANSCRIPTION IN A MODERN HIEROGLYPHIC HAND (BELOW).

It will be seen that the hieratic hand has not yet separated itself very far from the hieroglyphic. In each case the individual signs of the one can be fairly easily equated with those of the other, even by a person who cannot read either.




After A. H. Gardiner, "Egyptian Grammar," Plate II. By Courtesy of the Author.



AN EXAMPLE OF LITERARY DEMOTIC WRITING OF THE THIRD CENTURY B.C., WITH A TRANSCRIPTION IN A MODERN HIEROGLYPHIC HAND (BELOW).

Note that many of the signs in the demotic are so summarised as to be unrecognisable when compared with their hieroglyphic equivalents, while in some words two or three hieroglyphic signs are reduced to a single ligature in the demotic.

After A. H. Gardiner, "Egyptian Grammar," Plate II. By Courtesy of the Author.

and one weak or semi-consonant—e.g., *w* or *y*—with enclosed vowel. It is easy to see that in such cases the weak consonant might be elided or dropped altogether in speech, leaving a single consonant in the field. In this way the pictures representing such words came to have the phonetic value of single consonants, or, as we should say, became alphabetic signs. But, although the Egyptians had thus at an early point in their history acquired twenty-five alphabetic hieroglyphs, they did not dispense with the other six or seven hundred in common use, presumably because the absence of a writing for the vowels would have made a purely phonetic spelling very confusing. Instead they retained all these stages of hieroglyphic development in the writing, so that the correct way of spelling a word, as a rule, was a combination of syllabic and alphabetic phonetic signs, together with a purely pictographic "determinative." Thus the proper writing of the word *hebny**, "ebony" (our word is eventually derived from it via Greek and Hebrew), is with the following signs: , having the phonetic value *heb** (derived from a word *heb**, "plough," which the sign represents); , the alphabetic signs for *n* and *y* respectively; and , a picture of a log of wood suggesting the general meaning of the word. [Continued on page 760.]

* By convention, *e* is generally used for the unknown original vowel where one is necessary for the purpose of pronunciation.

LIFE IN ANCIENT EGYPT: WRITING MATERIALS AND PICTURE-SIGNS.

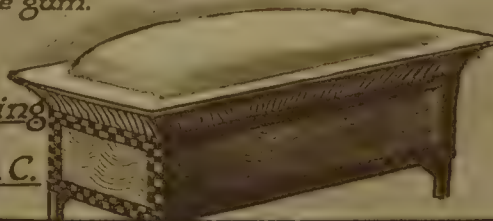
DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, FROM MATERIAL SUPPLIED BY MR. S. R. K. GLANVILLE, TO ILLUSTRATE HIS ARTICLE ON THE OPPOSITE PAGE. (COPYRIGHTED.)

The "Ink Stand" of Ancient Egypt about 1580 B.C."Pens"

made of thin reeds with the ends softened to form small brushes.

Making the Ink.

The colours were ground down by means of a stone slab & muller & mixed with water & a little gum.

A Writing Case of 1500 B.C.Making the Writing Paper of Ancient Egypt.

It was built up by placing the strips together & gumming on cross pieces.



The writing material consisted of strips pulled from the papyrus stem.

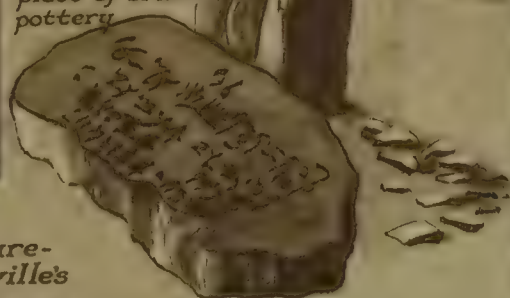
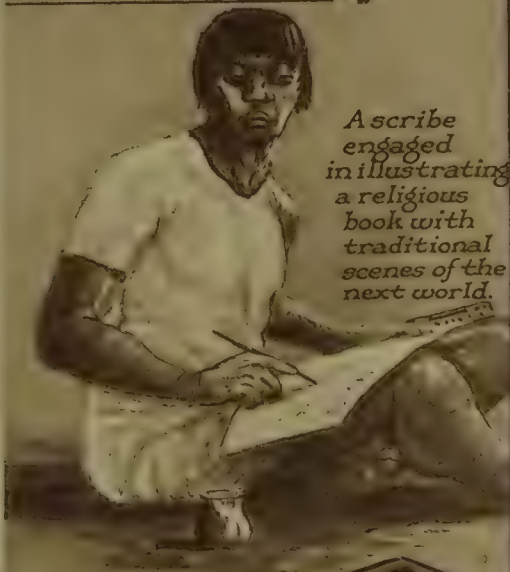
It was finally rubbed down smooth & made ready for use in sheets approximately 10x8 ins.

A letter folded, sealed & addressed.



This papyrus was expensive, so that chips of limestone & pieces of broken pottery were used for receipts & minor documents.

An "Income Tax" receipt on a piece of broken pottery.

An Artist-Scribe.

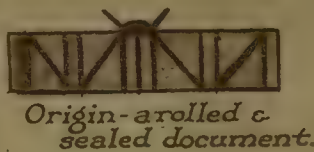
A scribe engaged in illustrating a religious book with traditional scenes of the next world.



The artist-scribe's palette of about 1200 B.C.

A Scribe surrounded by the Implements of his Calling at Work in ancient Egypt.Hieroglyphs.

The origin of some of the signs used in the picture-writing of ancient Egypt explained in Mr. Glanville's article.



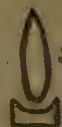
Origin—a rolled & sealed document.



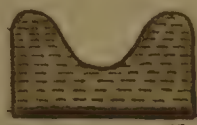
Sign.
Phonetic Value:—Meza.



Origin—A fire stick.



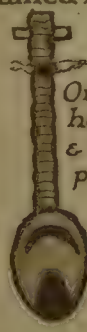
Sign.
Phonetic Value:—Za.



Origin—a valley between two desert hills with green edge of cultivation.



Sign.
Phonetic Value:—Zu.



Origin—heart & wind pipe.



Sign.
Phonetic Value:—Nefer.



Origin—a sickle

Sign

Phonetic Value:—Ma.



Origin—board with pieces placed along top edge for a game similar to draughts.



Sign.
Phonetic Value:—Men.

G. H. DAVIS 1930

VI.—"HIEROGLYPHS": DRAWINGS TO ILLUSTRATE MR. S. R. K. GLANVILLE'S SIXTH ARTICLE ON ANCIENT EGYPT.

On the opposite page we give the sixth and last of the very interesting series of articles written specially for "The Illustrated London News" by Mr. S. R. K. Glanville, embodying the substance of his lectures on "How Things Were Done in Ancient Egypt," delivered on behalf of the Royal Institution. In the first article, it may be recalled, he dealt with irrigation, agriculture, and fowling; in the second, with houses and domestic life; in the third, with boat-building; in the fourth, with building in stone—more particularly, the construction of the Pyramids and the erection of obelisks; and in the fifth, with various arts and

crafts, including stone, metal, and glass work, jewellery, carpentry, and wall-painting. In the present article, which the above drawings illustrate, Mr. Glanville tells the fascinating story of the evolution of writing in ancient Egypt, from pictographs to hieroglyphs, and thence to the hieratic and the later demotic forms of cursive script. Examples of all these are given in the photographs opposite. On this page our artist has illustrated various writing materials, including ink and papyrus paper, and methods of using them. At the foot of the page are typical instances of hieroglyphs, showing their pictographic origin and phonetic values.



A PAGE FOR COLLECTORS:

AN ARCHITECT AS FURNITURE-DESIGNER: WILLIAM KENT (1684-1748).

By FRANK DAVIS.

was an atrocious painter, and in spite of that was appointed Chief Painter to the Crown in 1739. Chesterfield promptly dipped his pen in gall thus—

As to Apelles Ammon's son,
Would only deign to sit,
So to thy pencil, Kent, alone
Will Brunswick's form submit.

WHEN a new building rises from some monstrous excavation, people notice it for a whole week, and then take it for granted. In the meantime they may, or may not, remember the name of its designer. In this the architect is less fortunate than the painter or sculptor: everyone has heard of Orpen; comparatively few of Blomfield. We all know Epstein was responsible for some much-debated sculpture on the new Underground offices at Westminster, but who was the man who designed this very original building? I doubt whether we are less ignorant of the older landmarks of London. They have been identified with the outward aspect of the city all our lives; we accept them as part of its romantic and haphazard development. We may, apart from St. Paul's, be on friendly terms with one or two Wren churches; but who built St. Martin's-in-the-Fields, or Somerset House, St. Pancras Church, or the noble Banqueting Hall in Whitehall? And, of the hundreds of people who each week watch the daily pageant at the Horse Guards, how many trouble to raise their eyes to this most satisfactory building and remember that it was designed by that Jack-of-all-trades, William Kent? It is not so fine, it is true, as the Inigo Jones Banqueting Hall opposite, but it is nevertheless more

and produced "a petticoat decorated with columns of the five orders, and another like a bronze, in a copper-coloured satin, with ornaments of gold."

He would do anything—build your house, paint your portrait, decorate your ceilings, design your furniture, lay out your garden, illustrate your books—and on the whole, he was quite willing to fall in with your own ideas rather than impose his own upon you. Needless to say, the greater the artist the less he will be prepared to give in to his clients; indeed, I can scarcely illustrate the character of Kent better than by suggesting he would be just the type of accommodating man of talent who would decorate the House of Lords Gallery to the taste of the Committee. He must have been a very pleasant fellow. He started life as a coach-painter's apprentice at Rotherham, and at the age of nineteen ran away to London (according to Walpole, because he felt the emotions of genius). Somehow he secured patronage, without which neither literary nor artistic careers were possible at the time, went and studied in Rome, and finally became attached to Lord Burlington, at whose house he lived for practically the rest of his life, and was buried in the Burlington family vault at Chiswick.

His excursions into the field of furniture-design are sometimes not too happy, especially when he lets himself go in the matter of gilding. But when he was left to himself he could produce some very pleasing and interesting pieces, such as the mahogany cabinet shown here (Fig. 1). Two very similar cabinets were given to Princess Mary as wedding presents. The design is obviously by an architect familiar with stone rather than wood, but, once one has accepted the maker's point of view, this piece becomes a by no means ungraceful example of the experiments of a very remarkable personality. It is the design of a man who cannot be compared to the Adam brothers of a later generation, but who none the less left his mark upon the world as he found it.

The other two illustrations (Figs. 2 and 3) are also from Kent's designs. The chair is one of



FIG. 2. FROM STOWE, WHERE WILLIAM KENT BUILT A "TEMPLE OF ANCIENT VIRTUE": ONE OF A SET OF EIGHT MAHOGANY CHAIRS OF HIS DESIGN.

Equal your envied
wonders, save
This difference we
see:
One would no other
painter have—
No other would have
thee.

He was not only Painter to the Court, but Master Carpenter, Architect, and Keeper of the King's Pictures. Horace Walpole speaks of him as the father of modern gardening, who created many Elysiums, whereas Mahomet imagined but one! It must be this note by Walpole which accounts for the reference in a famous encyclopædia which I have just been consulting. It is this: "Kent (William). See Gardening (Landscape)". What else did he do? Devonshire House, Holkham Hall, No. 44 Berkeley Square; best of all, the Temple of Ancient Virtue at Stowe. His worst must be the choir-screen in Gloucester Cathedral and the statue to Shakespeare in Westminster Abbey. For my part, I can forgive a man much for the Horse Guards, even if he did turn to dress-designing

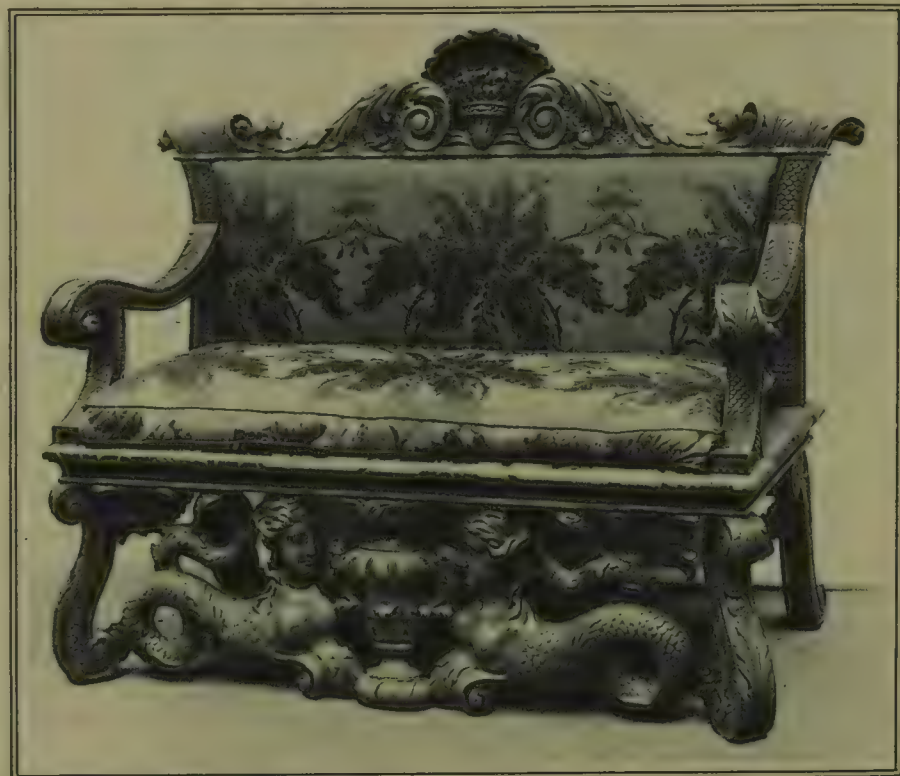


FIG. 3. "ELABORATION CHARACTERISTIC OF KENT AND HIS PERIOD": A SETTEE DESIGNED BY HIM IN MAHOGANY AND GREEN SILK—AN EXAMPLE OF "SUPERB CRAFTSMANSHIP."

All Photographs by Courtesy of Messrs. M. Harris and Sons.



FIG. 1. THE ARCHITECT'S TOUCH IN FURNITURE-DESIGN: A MAHOGANY WINGED CABINET BY WILLIAM KENT—SIMILAR TO TWO OF PRINCESS MARY'S WEDDING PRESENTS.

than just ordinary, especially when seen from the park on a spring evening; and, because of it, the shade of Kent can very well ignore some of the witticisms by which he was assailed in his lifetime.

It is easy to be facetious about Kent; he knew so much, and turned his hand to everything. Hogarth was savage about him; Chesterfield biting. Kent

a set made for Stowe. The elaboration of both pieces is very characteristic both of Kent and of his period; their quality, as regards craftsmanship, is superb.

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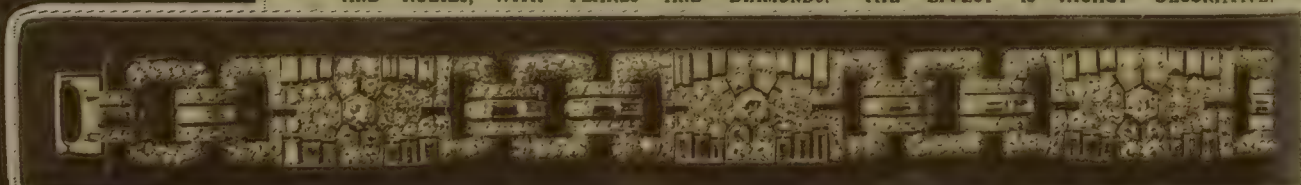
This decorative clasp for a necklace is the latest innovation for the smart woman, and is worn either in front or at the back. From Mappin and Webb, whose other London houses are at 2, Queen Victoria Street, E.C., and 172, Regent Street, W.



A FLEXIBLE BRACELET OF INTRICATE DESIGN IN SAPPHIRES AND DIAMONDS: FROM THE COLLECTION AT MAPPIN AND WEBB.



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(LEFT) MARVELLOUS LACEWORK IN DIAMONDS: A MAGNIFICENT NECK-ORNAMENT IN THE LATEST DESIGN FROM PARIS, CARRIED OUT BY THE GOLDSMITHS AND SILVERSMITHS COMPANY, WHO SPECIALISE ALSO IN BEAUTIFUL PEARLS. ABOVE IS A HANDSOME BRACELET BY THE SAME FIRM, AN ORNAMENT IN EXCEPTIONALLY FINE DIAMONDS.

Although the jewels of the Borgias and of mediæval Spain have long been regarded as perfect specimens of the jeweller's art, yet the modern craftsman goes still further than his ancestors in the skill with which he achieves such extraordinary delicacy of design and setting. A remarkable example of this intricate work is shown in the magnificent diamond neck-ornament photographed above on the left. It is the latest design from Paris, carried out by the famous Goldsmiths and

Silversmiths Company, of Regent Street, W. So delicate is the design that the effect is of a fine lace collar which reflects a myriad lights. One side is a little wider than the other, and the pendent "jabot" has the illusion of pleats, carrying still further the idea of a fashionable lace collar. Mauboussin, the celebrated Paris craftsman, who has a permanent exhibition in London, at 24, Old Bond Street, W., specialises in extremely decorative jewellery introducing coloured stones.

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MOMENTS OF MISERY — THE CEREMONIAL PARADE.

The hours of standing to attention,

The BLAZING Sun,

(or the BITING Wind),

(or the LASHING Rain),

(or all THREE in turn),

The overwhelming desire to scratch the back of your neck,

The awful fear of making a ghastly ass of yourself,

The COLDNESS of your feet****

The HOTNESS of your head*****

and,

Worst of All,

NO ABDULLAS!

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THE WORLD OF MUSIC.

"THE SYMPHONY OF THE THOUSAND."

IT is due to the enterprise of the B.B.C. that London has at last heard Mahler's Eighth Symphony, which was composed as long ago as 1907, but has never until now been performed in this country. Other works of Mahler have been performed here from time to time, several of his symphonies and a number of his songs, some of which are exceedingly beautiful. Nevertheless, Mahler, who died in 1911, aged fifty-one, has never had the vogue in this country as a composer which he has had and still has in Germany. During the past year we have had occasion to hear once again several of his works, and now that we have also heard his most grandiose symphony we are in a position to make a fresh valuation of his contribution to modern music.

When a man writes a symphony which requires not only an extra large orchestra, with double the wood-wind and brass normally used, but demands, in addition, bells, celesta, pianoforte, harmonium, organ, seven solo singers, two large choirs, and a choir of boys' voices, we may well expect pandemonium. Personally I always look with extreme suspicion upon exorbitant demands for material by any artist. This suspicion is founded upon experience. As a rule, the bigger the material resources of an artist, the more meagre and pitiful are the thought and the feeling. These mechanical extravagances usually are there to conceal rather than to express. The whole history of art confirms this experience of one's own generation, since the greatest artists have always delighted in getting a maximum of effect with a minimum of means—except, perhaps, in their youth.

Mahler used an extra large orchestra in many of his earlier symphonies, but the Eighth Symphony was one of his latest works, and the fact that he had not by this time achieved a surer technique and a greater capacity for stripping his musical thought of adipose tissue is a sign of the radical weakness in Mahler—that weakness which prevented his becoming the great composer he aimed at being. Enormously gifted, but ill-balanced, overstrung, highly inflammable in temperament, Mahler was one of those excitable artists who get drunk with their own ideas and are never sober enough to criticise those ideas and question the value of their own ebullience.

Such men, when musicians, are happiest in the midst of a colossal noise and a dramatic idea. The noise and the idea produce an excitement which is similar to the excitement of that Shah of Persia who came to Europe in the nineteenth century, when he was taken to his first concert of European music. Actually what the Shah took to be the concert was the preliminary cacophony of all the orchestra tuning up their instruments, but the point is that it excited him more even than the subsequent music.

So with Mahler. One feels that to him the very idea of a symphony which would begin with a setting of "Veni, spiritus Creator" and end with a setting of the last part of Goethe's "Faust" was more thrilling than any mere musical themes and musical construction could be. He needed those associations with other thrills, and the fact that he did so is not unrelated with his incapacity to create purely musical ideas which in themselves would be thrilling. There is truly more musical inspiration, more of the sheer shock of musical magic, in the first two bars of the opening movement of Beethoven's Ninth Symphony than in the whole of this gigantic "Symphony of the Thousand" of Mahler. That uncanny "fifth," the repeated tonic and dominant of Beethoven's, is indescribable in its effect. You cannot find it in literature or painting; it is purely musical. But Mahler's "Eighth Symphony," in so far as it is moving or impressive, is just as the idea of "Faust" is impressive and an invocation to a creative spirit is impressive. Mahler adds nothing to these emotions by his music; he merely reinforces them with a tremendous noise and an incessant rhythmic activity.

The opening chorus, invoking the creative spirit is commonplace, and consists of the merest clichés of German nineteenth-century musical speech. There is not a note of distinction or individuality. Further, one soon becomes bored with pages upon pages of a sustained *forte* without the slightest relief. In the next part, there are some charming passages of a quieter, more lyrical vein, in which the wood-wind is used in attractive counterpoint, but this does not last very long. We are soon back again into the full hubbub of choruses and orchestra. The themes have a certain melodious fluency which would be extremely banal if it were not for the sophisticated use of a Wagnerian chromaticism which just prevents their making any real effect. The crude Mahler might have been impressive from very sincerity

and naïveté, but the sophisticated Mahler, the expert musician and famous conductor who had the music of the previous fifty years at his finger-tips—he knew enough and more than enough to spoil his own effects.

Mahler had a genuine lyrical gift. It is to be seen in his songs. If he had developed this, and purified his taste, and matured so as to be able to put more and more of his experience into his music, he might have been a much more considerable composer. But the whole temper of his age was against him. He came at a time when Wagner had corrupted musicians with his love of excitement and colour and scenic effects in music. Mahler tried to follow the path of the older master, and continue this blaze of hectic, fevered music. The result was that to-day these works sound blatant, crude, insincere, and sophisticated by their technical devices and command of accumulated effects. If Mahler had had a less strenuous life as a famous conductor and had been a calmer, more resolute, better-balanced man, he might have purified himself and contemporary music of all this dross. As it was, he largely added to the dross, and made it clearer and clearer to subsequent musicians that the true path of music was lost in a jungle of absurdities and extravagances. It is the severe, almost self-wounding, effort to get rid of all this cheap expressionism and glittering paraphernalia that gives the contemporary composers such as Schönberg and Stravinsky their frequent austerity, bleakness, and stiffness.

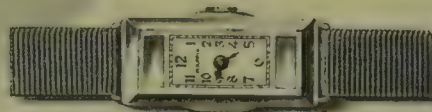
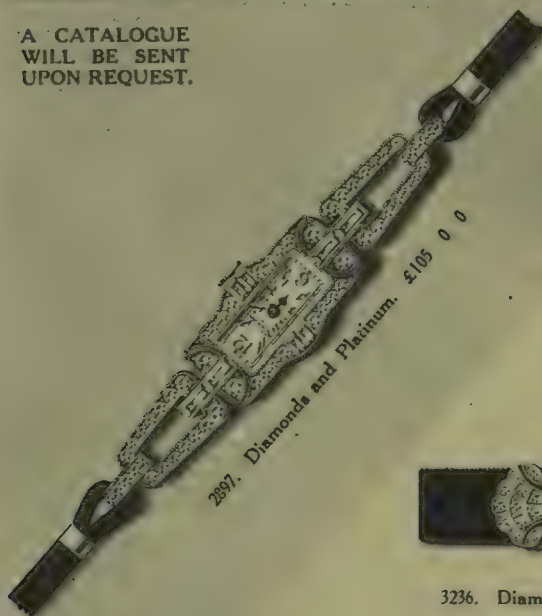
"The Symphony of the Thousand" is not a work which reveals the best qualities of Mahler, but its performance ought to do much to prove that to-day is rather the day for the "Symphony of the Fifty." The first great composer that will arise in Europe during the present and succeeding generations will, I feel sure, do more with ten instruments than Mahler has done with a thousand. W. J. TURNER.

A wonderful new British Kodak-made camera which has a portrait attachment incorporated has been specially designed for the Black Cat Cigarette people this year. It enables one to take "close-ups" and portraits as well as the ordinary long-distance views. Even those who already have the usual type of camera should get one of these portrait cameras for two hundred Black Cat coupons. It is ideal for holiday and home pictures, and is certain to bring added joy to the amateur photographer.

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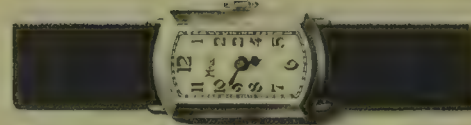
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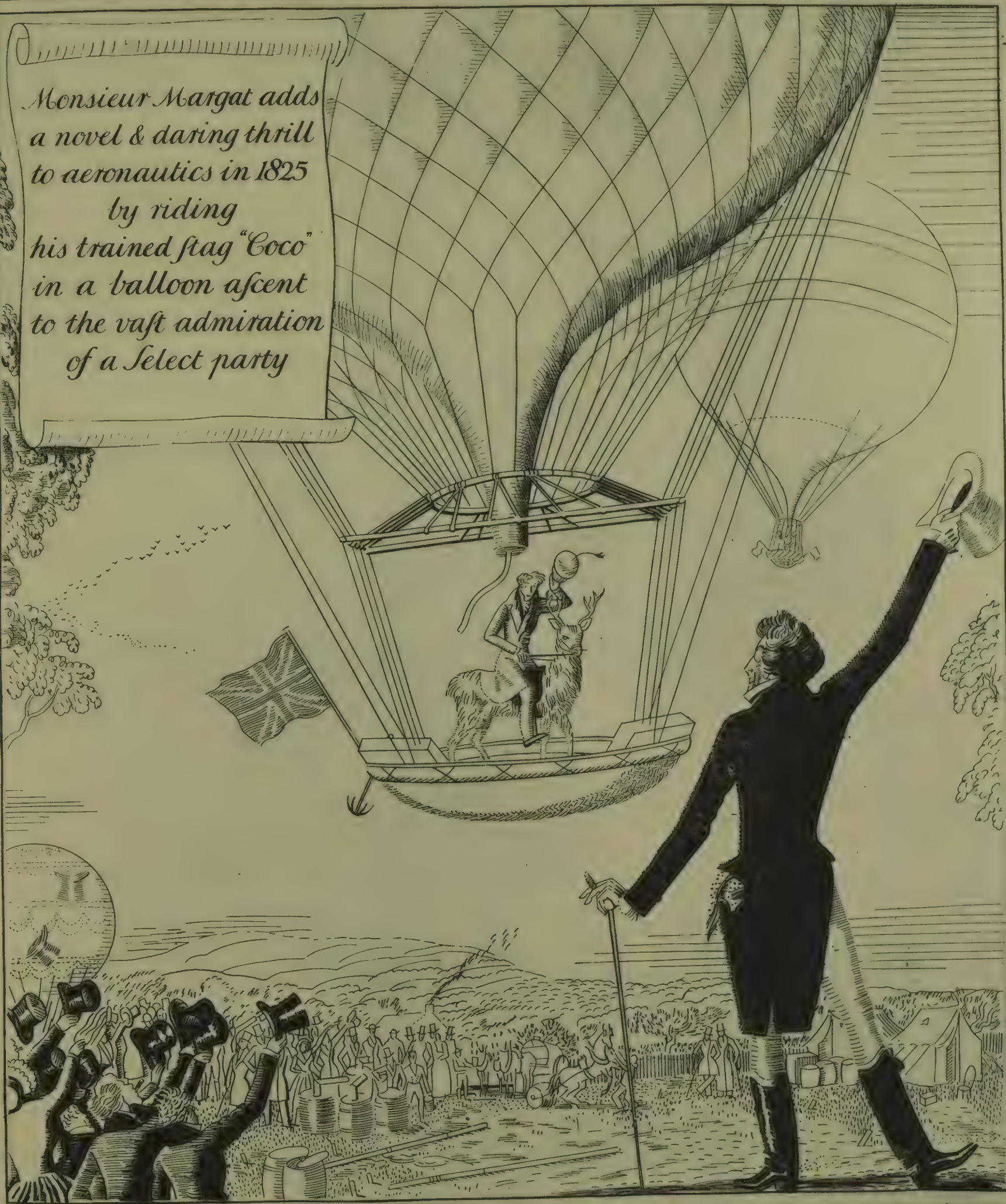
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THE PLAYHOUSES.

"A DOLL'S HOUSE," AT THE CRITERION.

IT is astonishing how little "A Doll's House" has been affected by the passing of time. If it is unfair to say that every man is at heart a Torvald—regarding a wife as something to be petted and

played with in moments of relaxation—it is undoubtedly true that every man (if he is capable of introspection) must admit that there are many times when he sees himself in the character—though he may hope, as he does so, that the mirror is a distorting one. Ibsen has surely loaded the dice against Torvald: no man could be so smug, priggish, and hypocritical. At times it is difficult to believe that Nora would for long hesitate in confessing her deceit, when it was for his sake she borrowed the money from Krogstad. Mr. Henry Oscar played this difficult rôle of Torvald with great skill—one could appreciate that it had been possible for Nora to live with him for eight contented years

of married life. Mr. Vernon Sylvaïne, as the rather shadowy Dr. Rank, was also excellent. I regret I find it hard to praise Mr. Henry Hallatt's Krogstad. A sonorous-voiced figure of doom, he had the air of a Mephistopheles just arisen through a trap-door.



PREPARATIONS FOR THEIR MAJESTIES' COURTS.

Débutantes are busily engaged in completing the final details of their dress for the important occasion of their first Court. Emile, the well-known coiffeur, of 31, Conduit Street, W., makes a speciality of dressing the hair for this occasion, and has beautifully-designed ornaments for supporting the feathers and veil. The coiffure illustrated has the feathers and veil attached to two narrow strands of diamanté.

Krogstad should have been played as a character-part. But when all is said and done, Nora is to "A Doll's House" what the Prince of Denmark is to "Hamlet." Miss Gwen Frangcon-Davies gave an unforgettable performance. Her frolicsomeness in the first act, with just here and there the barest hint as to depth of character; her growing anxiety in the second; and then, in the third, her quiet summing-up of (if one may quote Barrie) What Every Woman Knows! A superb piece of work.

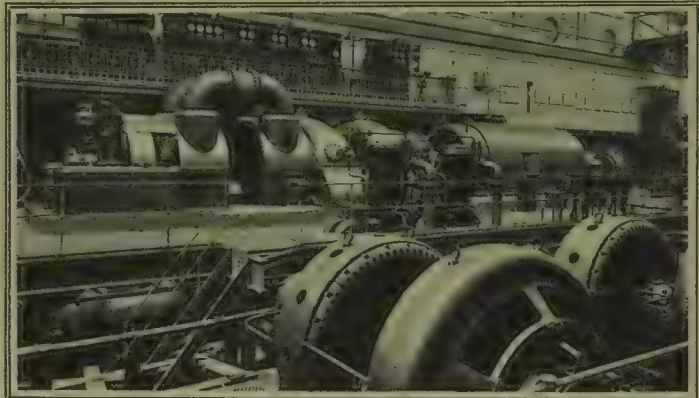
"INSULT," AT THE LITTLE.

Everyone must realise the tragedy of a half-caste; neither white nor black, he gets the worst of both possible worlds. In "The Quaint Companions" Leonard Merrick wrote a fine book on the subject. Messrs. Harold Terry and Harry Tighe's adaptation of Herr Jan Fabricus's play is hardly worthy of the theme. The drama is lessened by the fact that only one character in the play, Major de Weert, appears to object to the half-caste, Hans Hartman, and the fact that it is possible for him to serve as a Dutch officer in a native regiment suggests that the colour line is not drawn very sharply in Holland. Melodramatic, too, is the scene, when, goaded by the insults of the Major, Hans Hartman tears off his chevrons, medals, and finally his tunic, and strikes his superior officer. It is effective enough, but too suggestive of old-time Adelphi drama for a play of serious interest. As the half-caste, Mr. Leslie Perrins gave his best performance to date. With little help from other members of the company he almost carried a not too good play to success. Miss Marjorie Mars (who I had hoped would have won fame in a night by her performance in "The Silver Cord") lacked repose, and was apt to "force" (as they say in golf) her points.

"DE LA FOLIE PURE," AT THE VICTORIA PALACE.

Transported, according to the programme, in its entirety from the Folies Bergère, this revue is a big, bustling

spectacle; but though it has undoubtedly been "dressed" more discreetly than it was in Paris, it may yet be a little too "daring" for the taste of family audiences. There are a wonderful collection of dancing girls, attractive to the eye, pleasing to the ear, and a triumph to Mrs. Lawrence Tiller, who was responsible for the dances. Mr. Charles Austin is a slap-stick comedian of the old school, but he is something of a genius in his way. Nothing so funny as the photographing scene has been seen on the stage for a long time. The sudden development of a family group trying to "look pleasant" into a bull fight was an inspiration. There were some gorgeous costumes, and one set, a Venetian one, particularly beautiful. Miss Josephine Trix and Mr. Walter Williams sang and danced together attractively. Altogether, as a revue meant to appeal to middle-class audiences, it is a big success, and, better, should be a lasting one.



A SIGN OF THE ADVANCES IN HEAVY ENGINEERING DURING RECENT YEARS: THE NEW STEAM GENERATING SET AT THE POWER STATION OF THE WEST HAM CORPORATION.

A correspondent writes: "I send you a photograph of a large steam generating set recently installed at the Power Station of the West Ham Corporation by the English Electric Co., of Queen's House, Kingsway, W.C.2. This set is of special interest because it is the largest turbo-generator, running at a speed of 3000 r.p.m., yet built and put into operation. It illustrates the advances made in heavy engineering during recent years—immediately before the war the largest unit running at this speed had a capacity of only 3000 kw., or one-tenth that of the West Ham machine."

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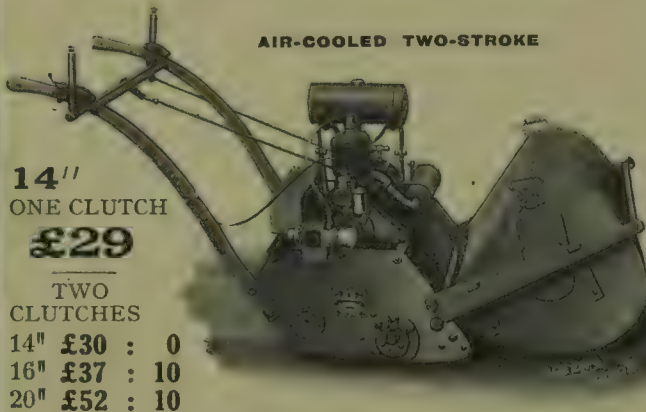


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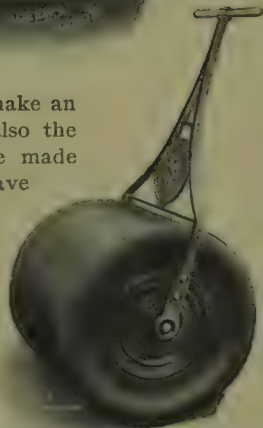
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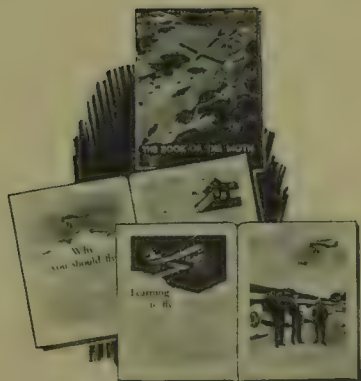
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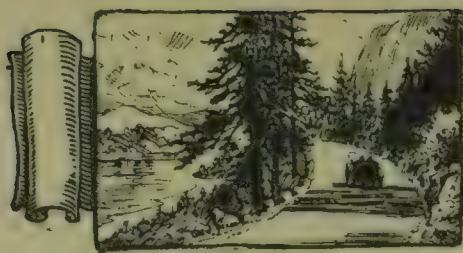


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THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

THERE is a great hope that England will have more visitors from abroad this year than have come hither since the war. All sorts of attractions are now provided for their comfort, their amusement,



AT BATTLE ABBEY SCHOOL: AN ATCO MOTOR-MOWER BEING USED ON THE LAWNS.

That well-known British motor-mower, the Atco, takes important part in the maintenance of playing fields and lawns not only, as here shown, at Battle Abbey School, but at Eton, Rugby, Christ's Hospital, Christ Church, Oxford, St. John's, Cambridge, and other famous scholastic centres. Private users value it especially for perfect turf cultivation. Messrs. Charles H. Pugh, Ltd., of Tilton Road, Birmingham, who market a range of mowers suited to all types of lawns, are responsible for it.

and their pleasure. Even the Government has made new regulations for the temporary admittance of vehicles belonging to motorists visiting this country. These regulations, issued by the Ministry of Transport, grant four months' exemption from tax to visitors. This exemption will be reckoned within the calendar year—Jan. 1 to Dec. 31—and not, as heretofore, within one year preceding the date of importation. As most of our motoring visitors begin to arrive in the spring and leave before Christmas, this regulation in regard to the "year" should not adversely affect them. The hotels are also improving their service, hot-water supply, and general attractiveness, so that our visitors will not be able to repeat the old-time complaint of dullness and dinginess.

Strangers to London's traffic system can solve their difficulties by writing to the Automobile Association to send them a pilot. For a small charge, the A.A. will send one of their men, specially chosen for his knowledge of London's ways, to meet you and your car on the outskirts of the Metropolis, and pilot the driver or drive the car to your destination in town or suburbs. These pilots do not wear the A.A. patrol uniform, but ordinary mufti, with a yellow armband worn on the right arm inscribed "A.A. Pilot." It is necessary to give a day or two's notice in advance for making the necessary arrangements. The usual meeting spots are at the Hendon Central Station for cars coming from the north; at Thornton Heath Pond, out Croydon way, or the Robin Hood Gate at Kingston (Surrey) By-Pass if arriving from the south; at the Clock Tower, Lewisham, from the south-east; at Tottenham Hale Station if from the Eastern Counties; and at the A.A. sentry-box at Hounslow or at the Uxbridge tram terminus if coming from the West of England. Naturally, you have to join the A.A. to make use of such service, as it is provided for the benefit of members. But as probably many motorists would do this anyhow, it is well to know that such service is available to members unacquainted with London and its traffic conditions.

As a matter of fact, motoring visitors to England will find the Royal Automobile Club's list of parking places throughout Great Britain and Ireland a most useful shilling's worth. Within its covers, this guide-book contains full information of not only all the parking-places and their individual regulations, but also all the towns which have automatic signal-lights to act as traffic-controllers in place of policemen. The R.A.C. also arrange for their guides (in uniform) to meet visitors at any of the provincial towns and cities to pilot and set them rightly on their way. There is a nominal fee, but it is very small. Visitors can also hire a social guide for a tour from the

R.A.C.—real nice chaps they are too, and excellent companions—but, as they are mostly ex-army and naval officers, the fees are naturally higher. Such couriers really know the country, or, rather, that part of it the tour is to embrace; so that you see all the interesting features and many you would miss but for their presence and companionship. These guides are also available for tours on the Continent, and a linguist is thus added to the party to smooth the way and release the "patron" from all worries except providing the wherewithal to pay the bills.

Four-Wheel-Drive Motors.

Just before Easter that enterprising firm, Four-Wheel-Drive Motors, Ltd., staged a demonstration in a field at Slough to show a large assembly how their new R.68 six-wheel-drive chassis could travel over rough ground. F.W.D. vehicles will be remembered by many with war experience. The new model is a vast improvement, as it scooted along the Bath Road from 30 to 35 miles an hour, with excellent acceleration, carrying a load of five tons, exclusive of its own weight. In fact, that was "pay load," as the contractor styles it in his vernacular. The suspension met the strong approval of the sightseers, as the movement of the six driving axles was entirely without influence upon the coachwork body.

This F.W.D. has a 92-b.h.p. six-cylinder A.E.C. engine, and hauled its own five-ton load and a four-ton loaded trailer across boggy land, water-holes eighteen inches to two feet deep, up and down gravel pits, across dykes and banks, to say naught of cross gullies and trenches. Nothing can defeat this six-wheel-drive, as the great feature is the ability of the F.W.D. to climb out of hollows, in virtue of its front-wheel drive, where wheels cannot be pushed owing to the steep slope. This vehicle can climb out of a ditch into which the front wheels fit exactly. As the F.W.D. and A.E.C.

have a working arrangement, one can rely on this combination to turn out first-class work, and certainly this new model R.68 F.W.D. is a credit to its producers. Thus another excellent choice is available for folk desirous of buying a go-anywhere vehicle capable of hauling heavy loads.

New Ford London H.Q.

It was certain, when Mr. Henry Ford bought the Dagenham site at Thames Mouth, that Manchester was bound in time to lose its prestige as the headquarters of the English company. At the beginning of this month (April) Sir Percival Perry, Chairman of the Ford Motor Co., Ltd., opened in Regent Street, London, the new offices and headquarters of the Ford organisations in Europe, and of the new London show-rooms as well. These show-rooms are impressive with their mural decorations, and display the various models of Ford and Lincoln cars to their best advantage. The Ford cars have been altered as regards several details, to their improvement. Longer and narrower radiators, lower centre of gravity by using smaller wheels with wider rims, rustless steel for all the bright parts in place of merely chromium-plated ones, several new designs in coachwork, including a sunshine saloon and a greater choice of colours offered to possible purchasers, are the principal changes. Drivers will note they have more leg-room in these new Fords, but otherwise the general mechanical features are the same. So also are the prices of the different cars, as, although improvements have been made, there has been no change in the prices. They remain at the same figures.

The hand-brake lever is now placed by the side of the gear lever, where it is easy to reach. The front seats are adjustable, and the new flat top

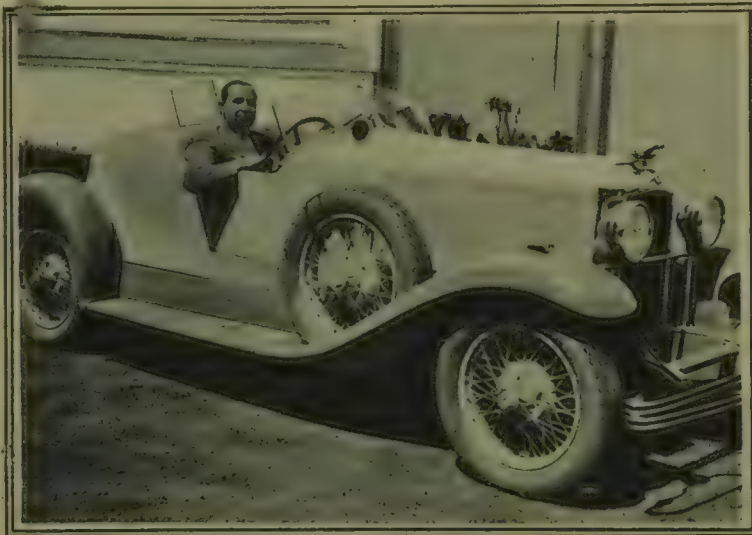


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steering-wheel has spokes of deeper section and no longer dished as the previous Model A. I believe the catalogue styles these latest series of Ford cars the "New Beauty," in place of "Model A." In any case, they are wonderful value for the sums asked, and the bright colours certainly give them a new beauty.

It was a great misfortune that the Daytona Beach was in too bad a condition to permit Kaye Don to make a real effort to better the existing mile speed record for motors. I feel quite sure that the "Silver Bullet" could run swiftly enough to improve the existing speed of 231.13 miles per hour for the mile. But both Mr. Don and Mr. Louis Coatalen, of the Sunbeam Company, wanted to do 250 miles an hour or else leave the record where it stood.



PHOTOGRAPHED AT SYDNEY DURING HIS TOUR IN AUSTRALIA: WALTER HAGEN, OF THE UNITED STATES, HOLDER OF THE BRITISH GOLF CHAMPIONSHIP, IN A VAUXHALL "HURLINGHAM" SPORTS ROADSTER.

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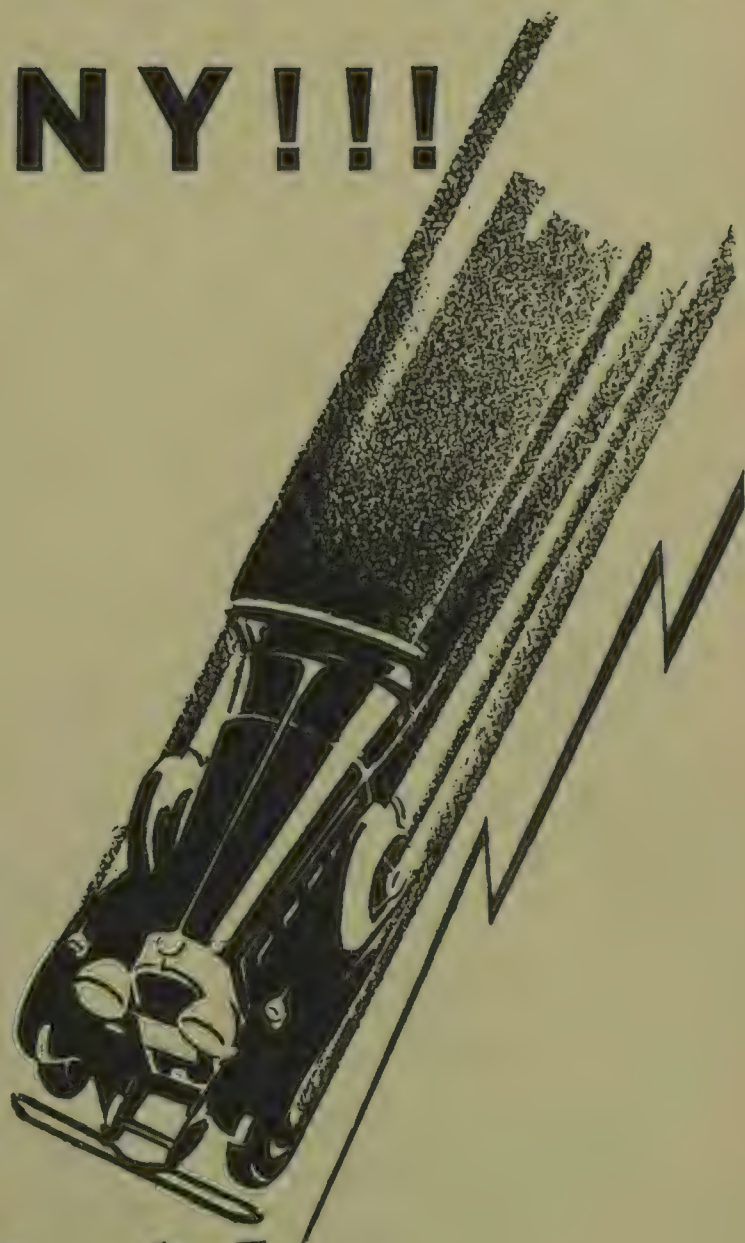
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MARINE CARAVANNING.—LXXVIII.

By COMMANDER G. C. E. HAMPTON, R.N.

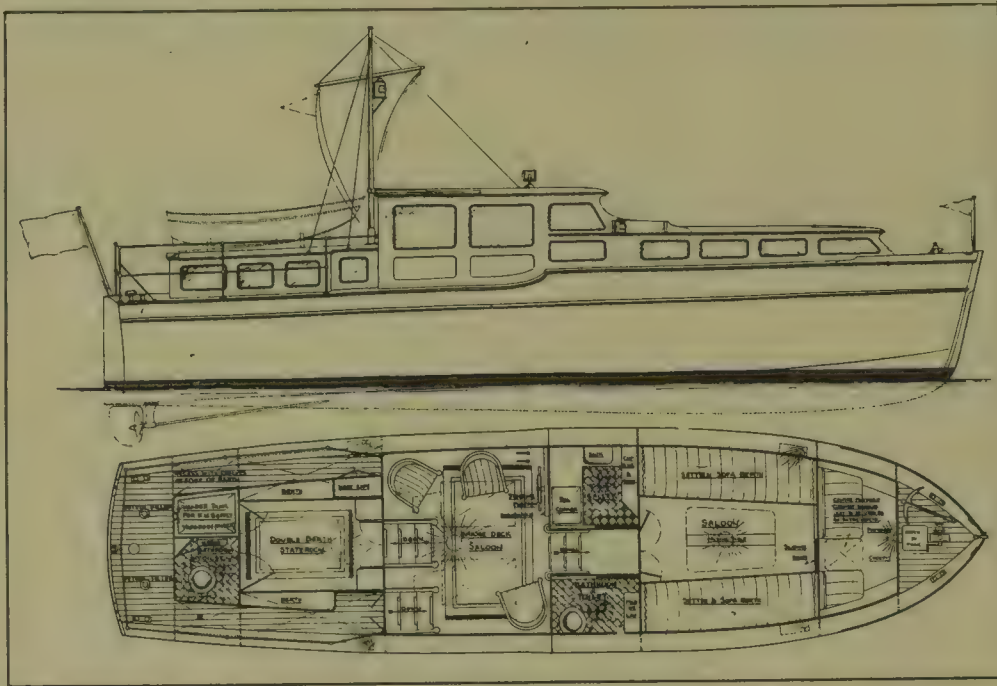
TO anyone interested in motor-craft the time occupied over a visit to the show-rooms of Mr. Arthur Bray, at 114, Baker Street, will not be ill-spent. I make a periodical call there on principle, for not only is there always something new and interesting to see, but many things to hear about from Mr. Bray himself, who, as the British representative of the International Motor-Yachting Union, has unrivalled opportunities for keeping up to date. My latest visit proved to me that those responsible for Chris Craft design have not only foreseen, but provided against, the coming decline in demand (anyhow, in this country) for high-powered speed-boats. I was informed that a small 17-ft. Chris Craft is on its way to this country fitted with a small four-cylinder engine. This is by the way only, for my visit in this case was not made to gather information about American craft.

I was in search of proof that the Turner-Bray outboard-engine, which weighs only 16½ lb. and costs 14 guineas, was something more than a toy. It is an extraordinary little engine of 1½ h.p., and is water-cooled. It originated in Germany, where it has been a proved success for some years. It has a midget single-cylinder engine, and boasts of a ball-bearing crank-shaft and a water-pump. It screws on to the port side of the boat at an angle that permits a straight-line drive to the propeller like an ordinary inboard engine. It is guaranteed for twelve months, and also to drive a rowing skiff at 6 m.p.h. on a consumption of ⅓ pint per hour. For a small charge, an annual overhaul will be given that will extend the guarantee for a further period of twelve months. It provides, therefore, the cheapest form of mechanical boat-propulsion that I have seen, and is no toy.

Not content with supplying the wants of the poor man, Mr. Bray caters also for the rich owner. With the aid of Mr. Fred Cooper as designer (he designed *Miss England* when with the British Power-Boat Company), and Messrs. Saunders-Roe, Ltd., of Cowes, as the builders, he has produced a high-speed cruiser that contains all his pet ideas and that sells complete for £2150. She is 39½ ft. long, 10 ft. beam, draws 2 ft. 3 in., and can sleep four to six persons in

American boats becomes a danger in English waters in rough weather, though ideal on calm days. It has been included in this boat, but in a modified form that permits it to be totally enclosed and made watertight by means of a sliding sun-roof. This arrangement affords sleeping accommodation, if desired, for a deck hand. The accommodation generally is most luxurious and well thought out. The owner and his guests are entirely separated; they even have their separate white-tiled toilet-compartments, complete with shower-baths, whilst the head-room throughout the accommodation is 6 ft. 1½ in.

Though every detail conducive to comfort has been studied, the safety and seaworthiness of the vessel have not been lost sight of, for the whole ship can be totally enclosed in bad weather. As this alone might be a danger from the point of view of ventilation and petrol-fumes, forced draught ventilation has been provided to all compartments where vapour might collect, and petrol-tight and water-tight bulkheads fitted. No fewer than four bilge syphons or pumps are supplied, one to each compartment; this may be thought a luxury, when it should be looked upon as a necessity in every boat. It is seldom found in boats of this sort, yet, as the best means of keeping the bilges dry and clean and free from odour, it should be a universal practice. Neither has the danger of fire been overlooked, for all petrol-tanks are filled from on deck, and arrangements made to fit the Lux fire-fighting system, which has proved itself efficient over many years.



A TYPICAL MODERN EXPRESS CRUISER.

This vessel has been designed by Mr. F. Cooper, and built by Messrs. Saunders-Roe, Ltd. It is the forerunner of many of the same type which are being placed on the market by Mr. Arthur Bray, of 114, Baker Street, London, W.1.

comfort. Powered with two 125-h.p. "straight-eight" Lycoming engines that are complete with lighting, starting, and reduction gear, her designed speed is 24.3 knots (28 m.p.h.).

This is one of the most interesting vessels of the year, for her design combines many of the best American practices with those usual in this country. For example, the open cockpit forward as fitted in

This vessel is built of mahogany with a double-skin bottom. Her lines indicate that considerable care has been taken to improve on the usual "box-like" appearance given to so many boats of this type. All corners have been rounded off, a nice flare given which, by throwing off spray, is so conducive to dryness, and the stem has been given an angle that is more pleasing than usual.

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Dear Sirs,

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24th March, 1930.

AUSTIN SEVEN R.S. 8505.

Three years ago I purchased a standard open tourer costing then a little under £150. I decided then to use only one type of oil and I chose Wakefield **CASTROL XL**.

Since then the car has travelled over **35,000 miles** under the hardest possible use on the roads of this country and those of France and Switzerland.

During that time the engine has **only been twice decarbonised** and recently — after 35,000 — the engine was for the first time taken down and overhauled. It was found to be in **perfect condition**, piston rings being the only new material required; a result which can be accounted for only by the excellence of the lubrication of the oil used.

The performance of the car is better than ever and oil consumption is still about **1,200 M.P.G.**

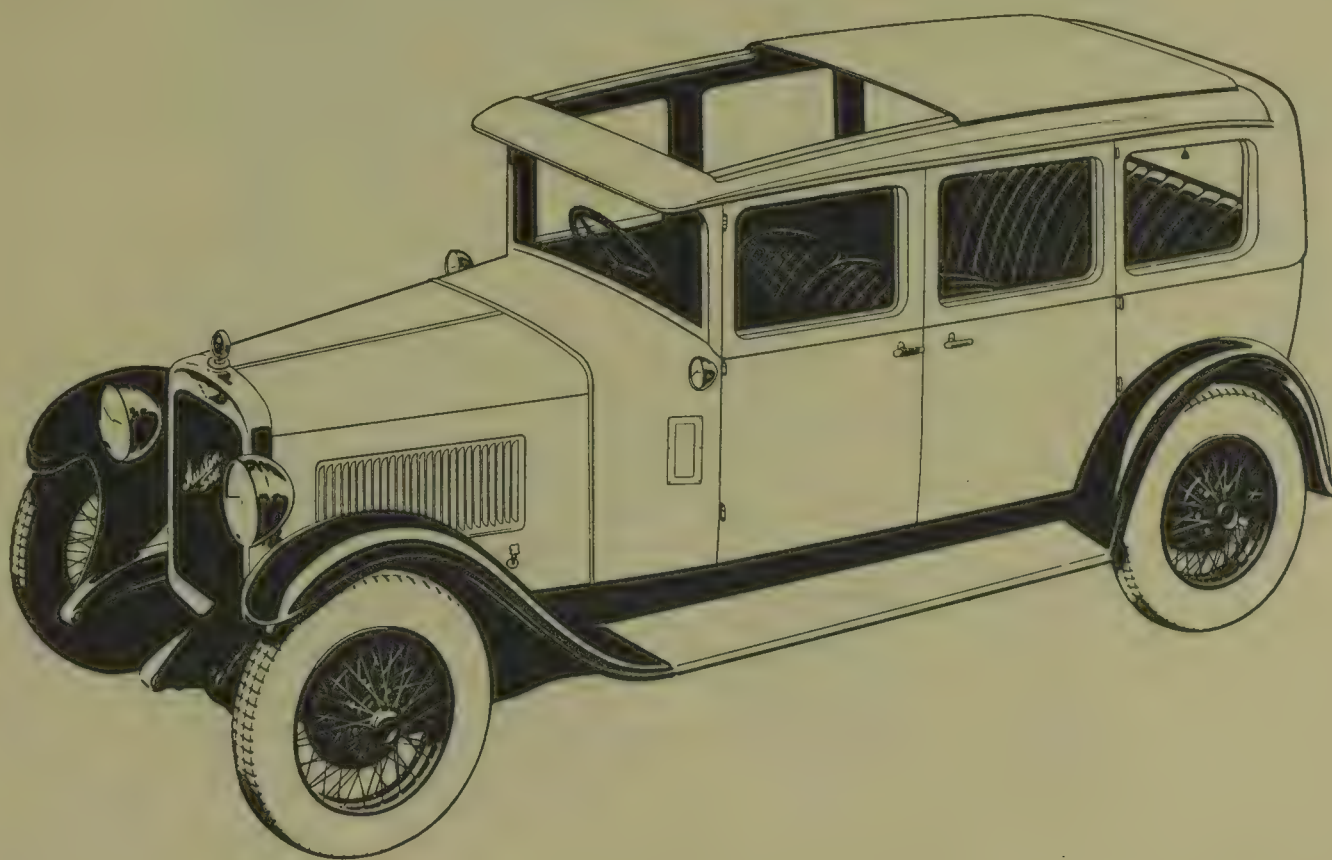
I am,

Yours faithfully,

George F. Collie (signed)

P.S. You may use part or all of the above in any way you may choose. — G. F. C.

A S D E P E N D A B L E A S A N A U S T I N



"180,000 miles—and still running as quietly as a modern car!"

**Owner Report No. 313;
Car Number 3016; 15 h.p.
Monobloc Type; Reg. 1909.***

The real significance, the outstanding character of Austin dependability cannot be fully appreciated unless actual facts are considered—unless one examines every-day experiences of Austin owners with every-day Austin cars.

Here is the observation of one Austin owner.

Present owner purchased the car in 1912 when the car was three years old and had run an unknown, but considerable mileage. Since then has been in constant use for hire work. Original pistons, gudgeon pins and valves are still being used. Radiator, though the original, does not leak. Four new piston rings, however, have been fitted. Mileage, in present

owner's hands 180,000—and yet, he reports, "*the car still runs as quietly as an up-to-date model.*"

It is probable (but not definitely known) that this car has exceeded a quarter of a million miles.

This is what is meant by Austin Dependability.

The ability to function without trouble month after month, year after year . . . this, Austin interprets as the greatest need of the vast majority of owners. And to that end, Austin cars are built.

Is not this the kind of car *you* require? See your nearest Austin dealer. Drive an Austin yourself, without obligation.

**Remember. This is an Austin owner's experience. No specially made tests are published in this series of reports.*

*The "Sixteen" Burnham Saloon:
Coachbuilt, with Sunshine Roof as
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Coachbuilt, with fixed roof

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Six-cylinder. 16 h.p. Seats five persons. Driver's seat is adjustable. Upholstery in leather, furniture hide or moquette. Biflex magnetically operated dip and switch headlights, Triplex glass, roof ventilator, electric windscreen-wiper, luggage carrier, wire wheels, Dunlop tyres. All exterior metal parts are chromium plated.

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<i>(Sliding Sunshine Roof £10 extra)</i>	

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AUSTIN

THE ART OF DINING.

By JESSIE J. WILLIAMS, M.C.A.

IN ASPARAGUS TIME.

IN spite of continued cold winds, spring has really come, and, though April was long in discarding its winter coat, the vegetables and fruits now in the market give promise of better days to come. It is strange that asparagus, known to the old Romans, and then, as now, ranking as the *légume par excellence*, should continue to be one of the most expensive vegetables so far as this country is concerned. It is fairly easy to cultivate and is undoubtedly very wholesome. There are many ways of cooking it, but the most delicious and economical is to stand the bundle of scraped and washed grass upright in a deep saucepan, steadied by a frame, with the green tips about an inch out of the water. In this way the tips are steamed instead of being boiled to rags, while the stalks boil until tender. When drained from the cooking water, serve the asparagus with either warmed butter or delicately seasoned sauce.

While asparagus is still young and succulent it is excellent when served with orange sauce. Have the asparagus cooked until tender, and then send it to table with sauce made as follows—this gives the vegetable a fresh distinction. Put half a pint of good white stock, the grated rind of one orange, and half a teaspoonful of celery-seed tied in a piece of muslin into a saucepan. Bring them to the boil, and then let them simmer for fifteen minutes; afterwards strain the mixture.

Return the liquid to the saucepan and to it add the strained juice of two oranges. When the contents are again at boiling point, draw the pan to the side of the stove, and to the contents add the beaten yolks of two eggs and one tablespoonful of cream. Make the mixture quite hot, but without

really boiling it, and stir in a small piece of butter just before serving.

Casseroled rhubarb is a particularly alluring way of serving another valuable contribution which spring makes to the menu. Have some tender rhubarb cut into inch lengths and put them into a casserole with some bits of candied citron and a sprinkling of sugar between each layer of fruit. Add a little water—only sufficient to start the rhubarb cooking—cover the casserole, and bake until the contents are tender. Let the rhubarb go very cold, and then serve in individual glasses with a little whipped cream on top. Rhubarb fool, flavoured with grated orange-rind, is another excellent way of using the valuable spring-time rhubarb.

Ham and bacon are now at their best, and boiled or braised gammon served with the young green vegetables of spring is a meal fit for a king. For breakfast nothing appeals more strongly to the average Englishman or woman than a delicately crisped rasher, but many cooks send it to table hard and with all the goodness cooked out of it.

The secret of obtaining the best results with bacon is undoubtedly in a Dutch oven, before a clear hot fire. If this is not possible, the grill of a gas-cooker is admirable. In warmer weather this way of serving rashers is appreciated. Toast the bacon in the Dutch oven before the fire. Serve each rasher of bacon on a slice of lightly toasted brown bread—Turog is excellent for this—pour a little bacon liquor over, and on top put a slice of lightly fried tomato.



"PRAWNS MARY ROSE" AS A "FAVOURITE OBJECT": MRS. ARCHIE CAMPBELL AND "CAMERA COMPANION."

Peter North has been photographing well-known people in company with their favourite objects. For her "camera companion" Mrs. Archie Campbell selected "Prawns Mary Rose." From the Camera Portrait by Peter North, exhibited at 28, Old Burlington Street.



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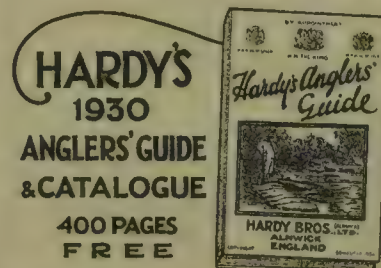
The provision of a supply of Heat to your house rests primarily with you. Whether you are planning a new home, or remodelling your old home, see that at the outset it is adequately furnished with Heat. For the sake of future health, comfort and economy make certain that gas is laid on. Let gas be brought to the right points in your kitchen for the cooker, the water-heater, the refrigerator, the incinerator, the copper and the iron. Have it taken right up to every fireplace, where, through the gas fire, it will give you sun-like warmth.

It is a sign of the times that in new housing schemes, private dwellings, blocks of modern luxury flats, and in commercial and public buildings of every kind, Gas is now being laid on to ensure health and economy through the years to come.

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Yet the Vauxhall, specially built for to-day's crowded thoroughfares, enables you to maintain *high average speed* in perfect safety and marvellous comfort



OVER a million cars on Britain's roads! More difficult than ever to-day — the problem of how to get from one place to another quickly and safely and in comfort, without losing time in irritating delays *en route*.

Only a car expressly built to meet to-day's driving conditions can do it! And that is exactly what Vauxhall engineers have produced in the 1930 Vauxhall.

Wherever you drive it, over all kinds of roads, the Vauxhall enables you to maintain a higher average speed with *greater safety and greater comfort* than most other cars you could name anywhere near its cost.

Because of its swift acceleration which puts you yards ahead of most other cars as you move out of the block — because it holds the road so firmly that you can take corners at speeds normally considered unsafe — because of the marvellous protection the famous Vauxhall

brakes afford — because, with its four speeds and suitable gear ratios, it soars up hills like a bird . . . the Vauxhall saves you minutes on every short journey — hours on a long run.

You can travel *consistently* faster in a Vauxhall and yet take no risks.

And throughout the journey you drive in utter comfort. Steering, controls, brake operation, gear-change — all are simplicity itself. Twenty-eight points of the chassis are lubricated by a touch of the foot on a pedal. Even the longest journey is not tiring in a Vauxhall.

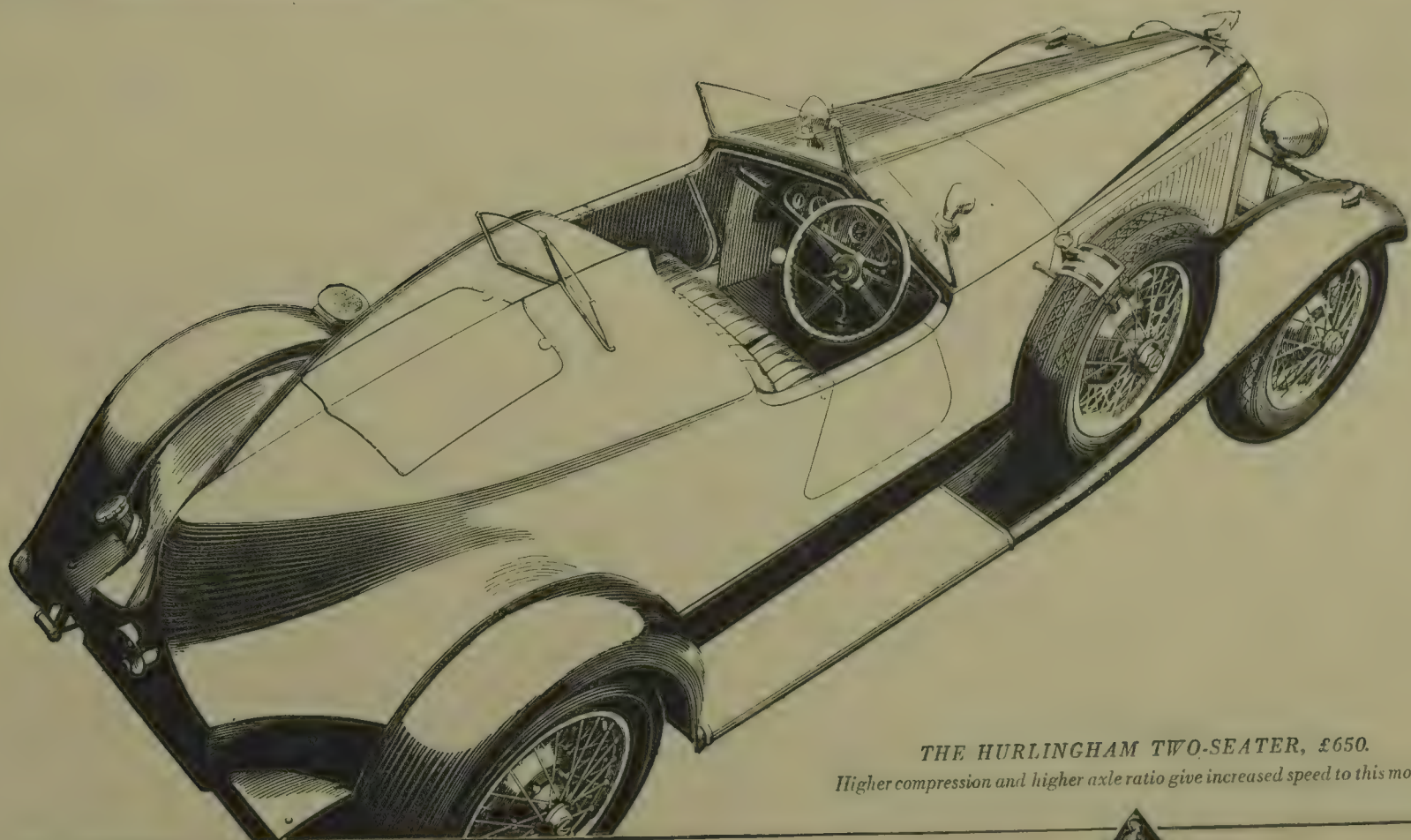
People whose affairs won't suffer delays on the road know that the Vauxhall's high average speed gets them more quickly to their destinations. People who want comfort and a good-looking car especially, choose the Vauxhall. For its graceful lines and luxurious interior expert judges place the Vauxhall among the most beautiful cars on the market.



Cross traffic bars the road. A moment later comes the signal to proceed. Then as the stream begins to move — a touch of the Vauxhall's accelerator and you shoot away from other cars. For the Vauxhall can reach 20 m.p.h. from a standstill in less than six seconds.

And it is built throughout by British workmen from 97 per cent. British materials.

There are six new Vauxhall models, whose prices range from £495 to £695. All are obtainable by the G.M.A.C. plan of convenient payments. Try one of them yourself! The Vauxhall dealer nearest you will gladly let you have a car to drive. Or write for full particulars to Vauxhall Sales Department, General Motors Limited, The Hyde, Hendon, London, N.W.9. Complete range of models on view at 174-182 Great Portland Street, W.1.



THE HURLINGHAM TWO-SEATER, £650.

Higher compression and higher axle ratio give increased speed to this model.

V A U X H A L L



HOW THE ANCIENT EGYPTIANS DID THE THINGS WE DO TO-DAY.

(Continued from Page 741.)

Naturally, as the writing became more and more used, the careful drawing of the often elaborate picture-signs tended to become sketchy and abbreviated, until, for ordinary MS purposes, a definite cursive hand was evolved which could be distinguished from the formal hieroglyphic almost as another writing. This cursive script, used for almost all hand-written documents, except certain religious books, we call hieratic. Hieroglyphic continued in use for inscriptions in stone and for decorative purposes, as it were the counterpart of our printed characters. Finally, during the four or five centuries before and after the birth of Christ, a still more cursive form of writing was developed from hieratic (demotic), in which the bulk of the individual signs could not be directly equated with the hieroglyphs (still in use), from which they had evolved, *via* hieratic. It was the writing of the man in the street, to whom hieroglyphic was by this time unintelligible, the monopoly, in fact, of the priests. Hence the necessity for such inscriptions as the famous Rosetta Stone, which records a decree of Ptolemy V. Epiphanes in three "languages"—hieroglyphic, demotic, and Greek—the hieroglyphic version (and the archaic language it preserved) being as much "Greek" to the ordinary native Egyptian as was the actual Greek.

The bright touches of nature which herald the arrival of spring create in us a longing to make our homes vie with the brightness which prevails outdoors. And what a joy it is when we can look around the home and admire the results of our labour! As the bright spring sunshine lights upon the floors, we find it difficult to realise that Mansion Polish could possibly have given that beautiful brilliance with so little trouble. And what a wonderful improvement Dark Mansion has made to the dark oak furniture, and a lustrous finish given to the piano and all the highly polished furniture by "Min" cream. "Min" is a spring-cleaning help all housewives are quick to appreciate—not only for furniture polishing, but also for cleaning all the white-enamel paintwork throughout the house.

CHESS.

CONDUCTED BY ERNEST IRVING.

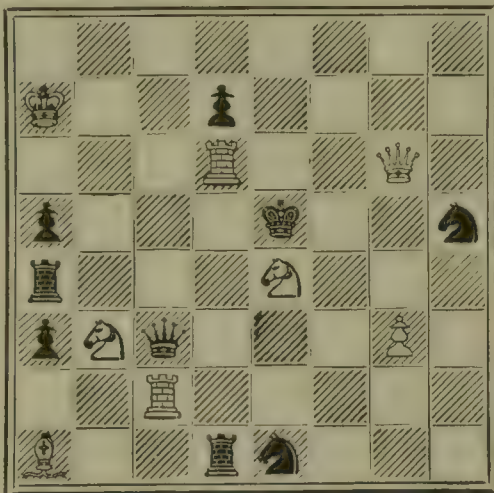
To CORRESPONDENTS.—Letters intended for this department should be addressed to the Chess Editor, I.L.N., Inveresk House, 316, Strand, W.C.2.

SOLUTION OF PROBLEM No. 4066.—By EDWARD BOSWELL (LANCASTER). [8; 4P1K1; 4P3; 1b2kSS1; 6Pp; 515; 1Q6; 1b2kSS3—in two moves.] Keymove: BR2 (Bb1-a2); threat, 2RQ5 mate.

If 1. — BB3 or B5, 2. QKt8; if 1. — KtB5, 2. QxP; if 1. — KtQ6, 2. QK2.

We are astonished that so few of our readers have commented upon Mr. Boswell's accomplishment of a super-task in this problem. The idea is that Black's four second-moves so obstruct his Rook that the White Q is enabled to unpin the BR and mate. It is a most difficult business to work out such a theme in a sound problem, and we recommend those solvers who are interested in construction to take another look at Mr. Boswell's improvement of Hartong's "Good Companion" problem.

PROBLEM No. 4068.—By NORRIS EASTER (BANSTEAD). BLACK (9 pieces).



WHITE (8 pieces).

[In Forsyth Notation: 8; K2p4; 3R2Q1; p3k2s; r3S3; pS4Q3P1; 2R5; B2r33.]

White to play and mate in two moves.

U.S.A. NAVAL S.S. RAFFLED.

The result of the Cable match London v. Washington for the Insull Cup, depends upon the adjudication of the unfinished games, but if London should win, as seems possible, Sir George Thomas will be the hero of the battle. Playing at the second board, he was offered by his opponent, Mr. N. T. Whitaker, the gambit invented by Captain Evans, R.N., in the eleventh century, but, possibly out of respect for the deceased seaman, declined the pawn. The play followed a

line elaborated by Mlotkowski and quoted in Griffith and White's "Modern Chess Openings," for eleven moves, where Sir George varied. As Mr. Mlotkowski was playing at board four for Washington, and Mr. Griffith was acting as teller at Sir George's board, some surprise was caused at both ends of the cable! A neck-or-nothing struggle followed, watched by an excited crowd at the Royal Automobile Club, but the American missed the best line, and his "Evans" went to smash. Here is the score.

(Evans Gambit Declined.)

WHITE (N. T. Whitaker, Washington.)	BLACK (Sir George Thomas, London.)	WHITE (N. T. Whitaker, Washington.)	BLACK (Sir George Thomas, London.)
1. PK4	PK4	17. PKR3?	
2. KtKB3	KtQB3		There is no time for this. No doubt Mr. Whitaker examined and discarded BxP and Kt×B.
3. BB4	BB4	17. PKR4ch	
4. POKt4	BKt3	18. PQB3	BxPch
5. PKt5	KtR4	19. Kt1	
6. Kt×P	KtR3		If 19. Kt×B, Kt×B threatening KtQ6ch, but probably White overlooked the fatal nature of 20. KKt.
7. PQ4	PQ3	20. QxKt	
8. B×Kt	P×Kt		If now KKt, then 20. — KtB6ch, 21. P×Kt, B×BPch; 22. Kt1, Q×P mate. Or 22. KR2, RKt7 mate. But 20. KKt is a better line, because after KtB6ch, White can play 21. QK1, as the disclosed check leads to nothing.
9. B×KtP	RKKt	20. QxPch	
10. B×Pch.	K×B	21. KKt	B×Q
11. B×P		22. KtB7ch	K×B
		23. Kt×Q	BB6

White has now a fierce attack and four pawns for his piece. The book gives 11. — QKt4, but Black wisely leaves the chartered track.

11. BKt5
12. QQ3
Black expected QKt2, preventing QKt4, but presumably White wished to hold the square c4.

12. PB4
13. KtB3

Not P×P e.p., because of Kt×P!

13. P×P
14. KtO5

15. QKt3? KtB5

Here the English team took dinner and the Americans luncheon. All the analysts gave Sir George up for lost, but he was quite happy about his position, though he had only a few seconds for his next five moves. White should have played 15. B×P.

16. QB4ch KK3

White resigned, as Sir George's 23rd move left him a clear piece up, but an even stronger finish was pointed out by Mr. Alexander, namely, 23. — BK71, as, if White moves or protects his attacked knight, there follows:

24. — R×Pch; 25. K×R, RKtch; 26. KR2, BB5 mate! This should "larn" the Americans to steal our naval secrets.

At the end of this month the English Amateur Golf Championship takes place at the Burnham and Berrow course at Burnham-on-Sea, Somerset. This well-known course has made a remarkably good recovery from the ravages of last year's drought, and by the time the championship begins on the 28th inst. it should be in excellent order. Several new tees have been made, and a good deal of course-improvement work of a general character has been undertaken. The club has a reputation for the warmth of its welcome to visitors, and all who enter for the championship can be assured that nothing is left undone to make their visit enjoyable.

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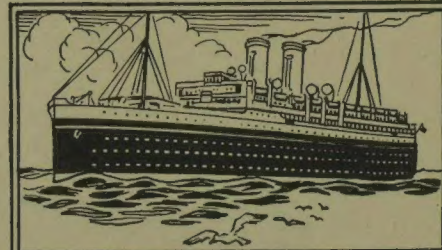
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Famous Women of History — AND NOW



Catherine de' Medici

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"CATHERINE was an Italian of the Renaissance. She had matured quickly, both physically and mentally; and she was not slow to realise that she had to make the best of an awkward situation. She surrounded herself with a number of ladies, among whom was Mademoiselle d'Heilly, afterwards Duchesse d'Escampes and the mistress of King Francis. These women she played off one against the other, delighting the crafty King by her methods so that he quickly grew fond of his Italian daughter-in-law.

The King used to ride with her in the forest of Fontainebleau; and she accompanied him on hunting expeditions to Blois and Amboise. The two delighted in each other's company — one a great monarch whose name terrified half Europe; the other a meagre Italian

Princess whose husband was almost dumb.

But the Dauphin Henry's character was to change. And, like most changes in a man's life, it was to come through a woman — the widow of the Grand Seneschal of Rouen, the Duchess of Valentinois, known to history as Diane de Poitiers.

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Sir Edward: “But suppose you were racing that day and invested a tenner on it, what price do you think you would have been paid?”

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Sir Edward: “Nonsense! Another tenner DARIAN on the Tote would have reduced the odds to about 25/1; there was only about £3 on it.”

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Sir Edward: “Exactly; but if you wired the tenner to Duggie, you wouldn’t have altered the odds and would have been paid 123/1.”

Lord Bob: “Why?”

Sir Edward: “Because Duggie doesn’t receive your wires until after the race. The money doesn’t go back to the Tote and the Pools are not disturbed.”

Lord Bob: “Splendid! Many thanks for the tip, old man; it’s Duggie for me in future.”

Sir Edward: “Yes, and what’s more, one bets on credit, like a gentleman should. *That’s why I’m so enthusiastic about him.*”

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